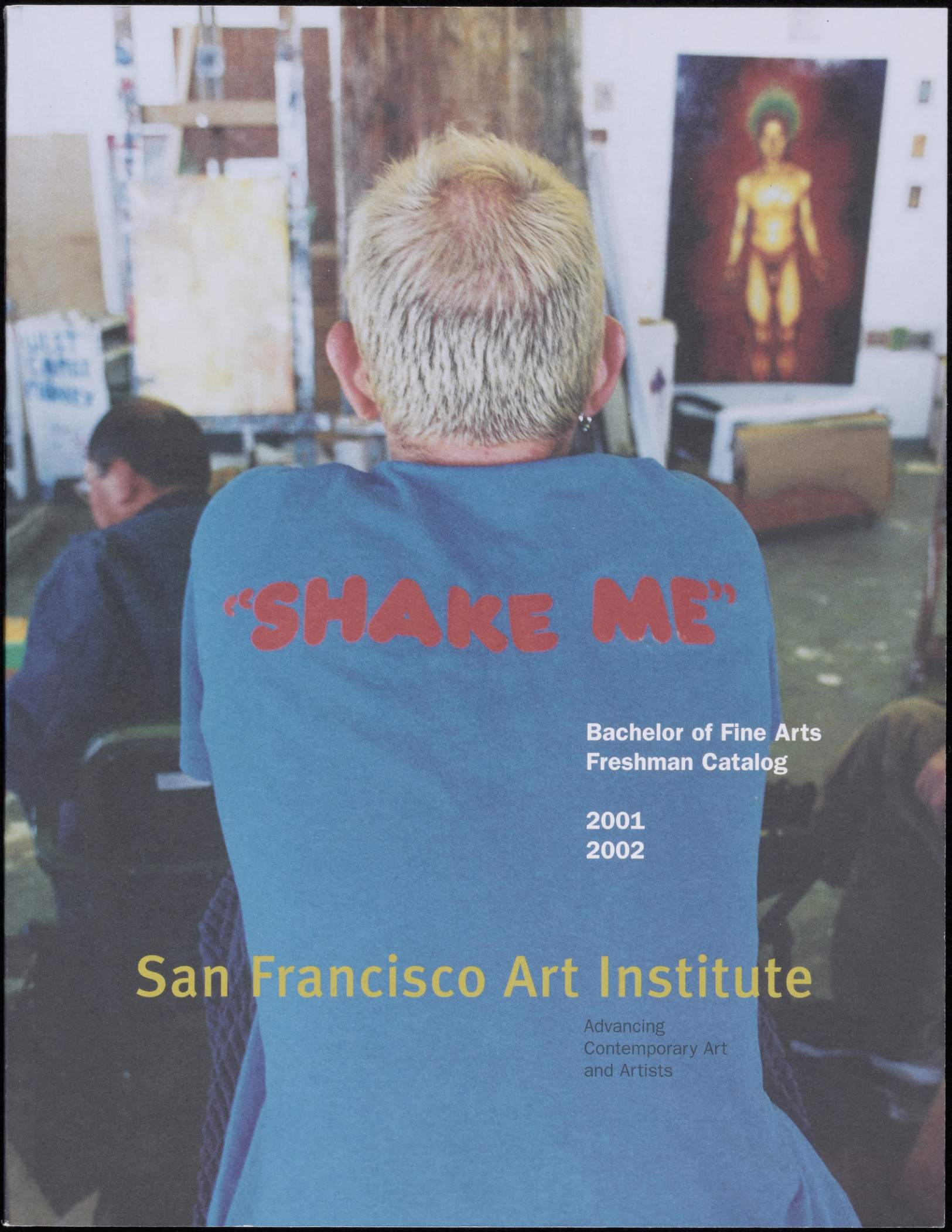


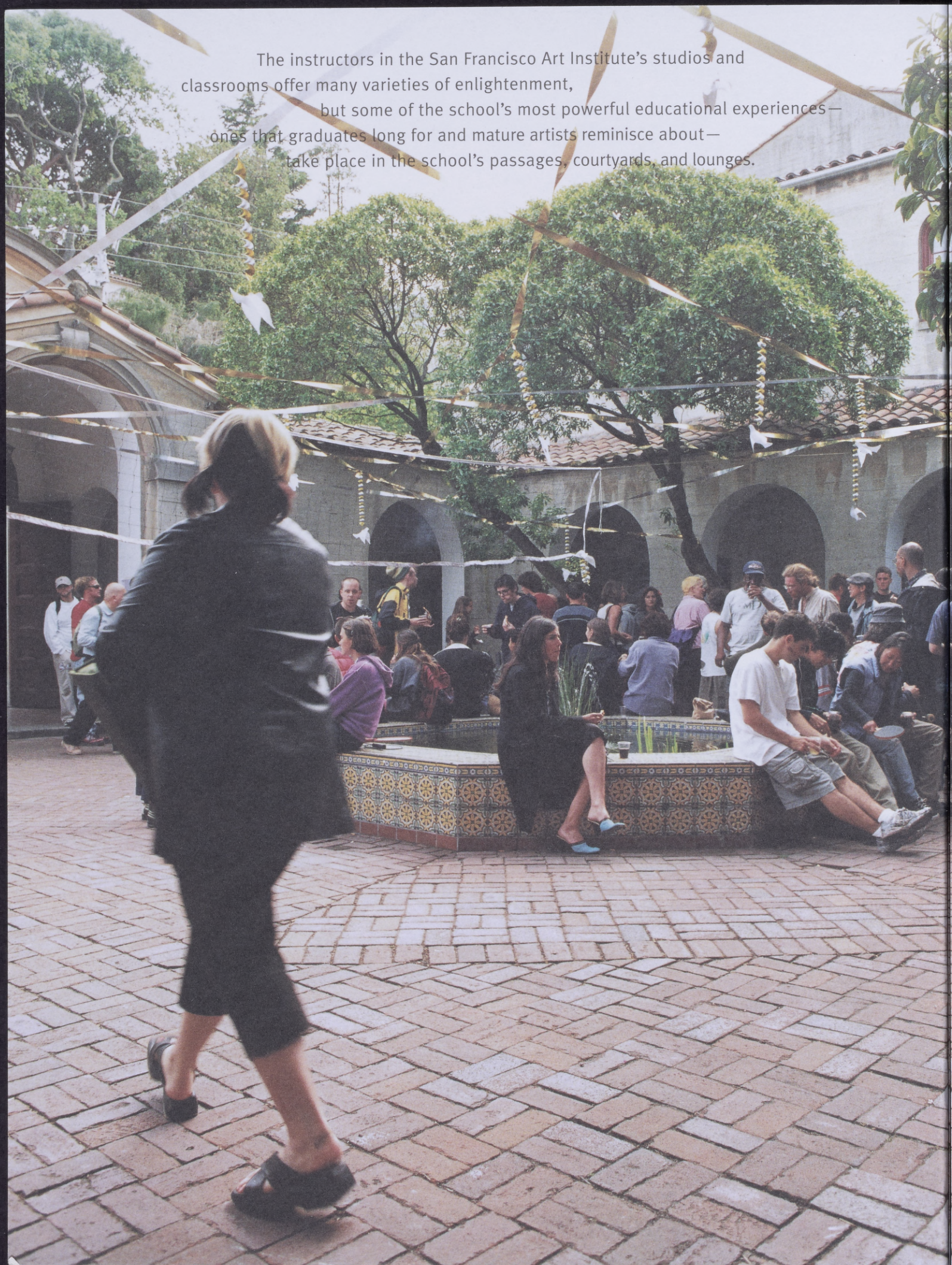
"SHAKE ME"

Bachelor of Fine Arts
Freshman Catalog

2001
2002

San Francisco Art Institute

Advancing
Contemporary Art
and Artists



The instructors in the San Francisco Art Institute's studios and classrooms offer many varieties of enlightenment, but some of the school's most powerful educational experiences—ones that graduates long for and mature artists reminisce about—take place in the school's passages, courtyards, and lounges.

A student gathering in the Art Institute's courtyard.

In these in-between spaces,
the student body gains the kind of learning that cannot be scheduled in advance.
Plans are made for gallery visits and social engagements, stories are told,
artworks are displayed, and issues are debated.

Many of our students find themselves
for the first time in the midst of a group of people
who are interested in the same things they are.

The school environment is rich with both formal and informal
learning opportunities.

Students in the Diego Rivera Gallery. This student-run space features week-long exhibitions of student artwork.

Inside and outside the classroom, students talk with other artists.
They learn to use language as a medium for expressing ideas about their work and each other's work;
they practice aesthetic, critical, and social literacy with each other.
Ideas are developed and remixed, applied and tested,
both in the studio and in conversation with each other.

Every kind of experience is examined in relationship to visual art.

We create a rich, complex relationship between the liberal arts and the studio arts,
so that when students go to their critiques, they draw on real knowledge of culture
and how it functions, how images circulate within it,
how those images are consumed, how they're produced,
the economies they circulate through, and the aesthetic histories they belong to.

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Students critiquing their work in one of the school's painting studios. For profiles of SFAI students, visit www.sanfranciscoart.edu/database/people.asp.

people engage passionately with art and with each other.

The quality of student experience is shaped by many individual moments;
a life may be changed by a talk by an internationally famous artist
or by a chance encounter with another student.
A turning point may emerge from the insights offered by a teacher
or from a round of joking with friends.
This is an intense and intimate community.
We get to know each other extremely well.

President's Message

Advancing Contemporary Art and Artists

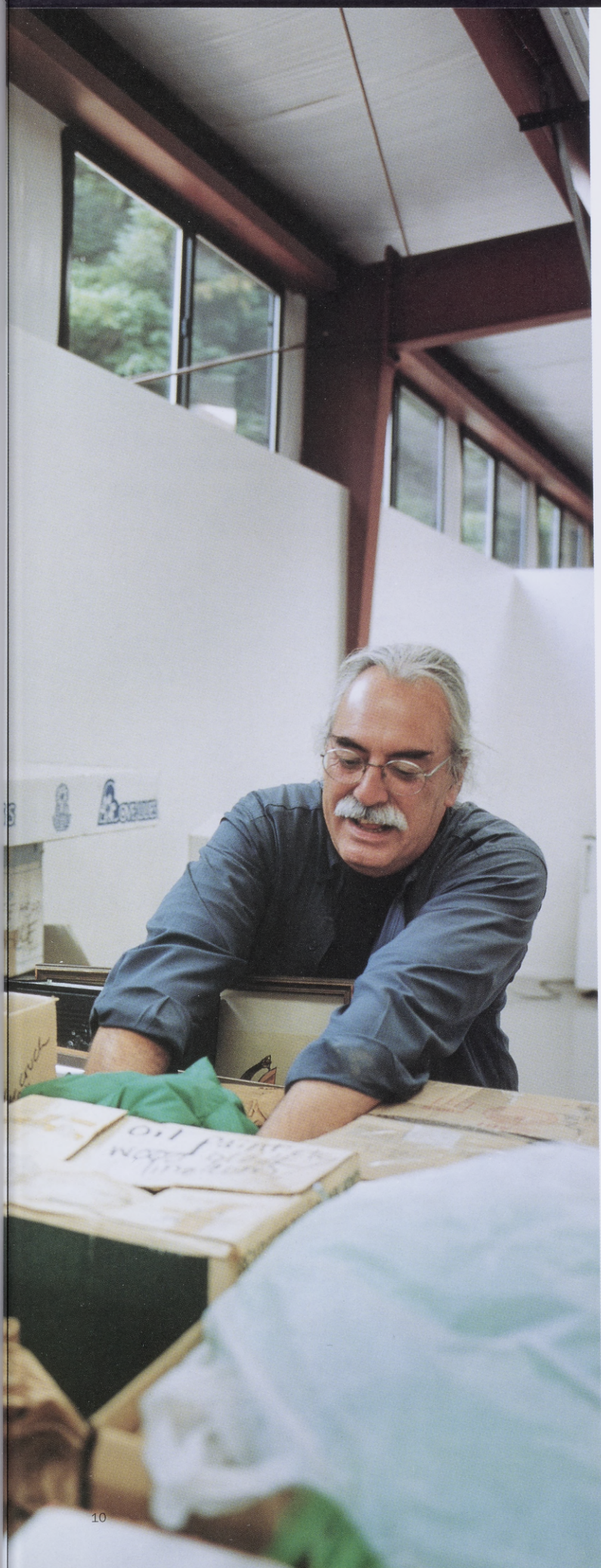
What an extraordinary time, and place, to be an artist. It is an especially exciting time to be at the San Francisco Art Institute and to be part of the artistic legacy and creative diversity that has distinguished the Art Institute throughout its one hundred and thirty year history. One of the Art Institute's truly remarkable characteristics continues to be the strength and breadth of the internationally renowned artists who come here—artists of all levels working together, learning from each other, and participating in the Art Institute community through degree programs, residencies, lectures, critiques, commissions, exhibitions, and other forms of engagement. Artists are drawn to the Art Institute from around the globe; however, the Art Institute is not only your portal to the international art world, it will also connect you, very directly, to the history and to the future of American art. As you will learn in this catalog, the Art Institute's faculty, alumni, visiting, and exhibiting artists have been, and continue to be, the leading artists of their time. The school has been at the center of many of this country's most notable art movements, and its dedication to experimentation and innovation has made it a magnet for creative thinkers and image-makers throughout its history. Our mission is to advance contemporary art and artists; to foster the vision, imagination, knowledge, skills, determination, and capacity for reinvention that are central to a successful life in the arts. This is our commitment and promise to you.

Small and intensive, the San Francisco Art Institute is unlike any other school in the country, offering total immersion education in fine art. Our program has been compared to training in a foreign language—there are many different ways to learn a language, but the best way is to be surrounded by the language and to live within its culture. Students here immerse themselves in the language of art within a community of distinguished artists that form a highly focused learning environment.

We will provide you with opportunities to participate in an array of inspiring classes developed to support you in and beyond the studio. Promoting the catalytic moments in the creation of art, our students engage in a vibrant and lively process. This may mean participating in an internship at a local arts organization, working with a renowned artist to develop a work for exhibition in one of our galleries, using state-of-the-art equipment to complete a computer-based project, or participating in an individual or group critique with a visiting scholar or art historian. These can be life-changing experiences.

If this resonates with you, if you are an artist or an aspiring artist interested in developing your own vision, I invite you to visit us on campus or on the web, hear the words of our faculty, and see the work of our students. I invite you to become part of the San Francisco Art Institute—a place where artists come together to exchange ideas, develop new work, and learn what it means to be artists and leaders in today's—and most importantly—tomorrow's world.

Ella King Torrey, President



Dean's Message

Fostering Successful Lives in the Arts

The studio experience is the core of the San Francisco Art Institute's philosophy. Whether you choose to study drawing or filmmaking, digital media or lithography, your time in the studio and the relationships you develop with faculty and fellow students will shape who you are as an artist and as a person. As artists become greater participants in all aspects of contemporary society, it is crucial that we provide you with the tools, technical skills, and self-confidence that will prepare you to participate fully in these vital new roles. The Art Institute is committed to providing you the best possible education by introducing you to international artists and ideas, by challenging you with a rigorous academic program, and by helping you to cope with the demands and expectations that you will face as an active community member and cultural contributor. Having been at the Art Institute for many years now—as a student, as printmaking faculty, and most recently as Dean—I can honestly say that this is one of the very best places to learn about art, artists, and art making.

Our curriculum supports your investigations through flexible scheduling, focused intensives, and a broad range of courses that serve as the catalyst for exploration, experimentation, and engagement. Designed to create exceptional experiences with artists from a wide variety of disciplines, cultural backgrounds, and areas of interest, our studio program is bolstered by a new liberal arts program that fosters your ability to think critically and to understand the relationship between contemporary art and culture. You will be challenged to develop an individual approach to your studio endeavors and you will be supported by stimulating one-on-one interactions with your faculty, fellow students, and the many visiting artists and lecturers that contribute to this vibrant community.

In order for an institution, especially a contemporary art institution, to remain relevant it must consistently assess and reinvigorate its programs. New initiatives such as integrated scheduling, a new art education track, and summer MFA program have been created to address the needs of our students and artists in today's world. A superior fine art education is expensive. We have developed innovative approaches to scholarships and financial aid that will help to make a commitment to the San Francisco Art Institute more affordable. Merit scholarship, scholarships awarded through our High School Partners and Community College Programs, and the prestigious Osher Scholars Program are just a few of the innovative forms of aid that provide much needed financial support.

Thousands of students have preceded you, and many have gone on to great achievement and notable careers. I would like to invite you to become part of our history, to develop your talents, and to realize personal success. It is the kind of success that is embodied in our faculty and alumni. Like an extended family, we are all connected to a unique place, an inspiring history, and a vibrant community of artists that reaches around the world.

Larry Thomas, Dean

View of the San Francisco Museum of Modern Art from Yerba Buena Gardens. One of the Art Institute's two graduate studio facilities is located one-block from the museum.

SFAI's Engagement in the Community

The San Francisco Art Institute provides its students with a rigorous education and preparation for a life in the arts through an innovative, intensive studio environment; a vital liberal arts experience; and engagement with the world at large. As an integral part of this mission, the Art Institute has an ongoing commitment to creating relationships with prominent organizations in the Bay Area and beyond. This list reflects only a small portion of the dozens of galleries, museums, schools, and nonprofit art organizations with whom SFAI actively collaborates. For a complete listing and in-depth information, search our Affiliates database at www.sanfranciscoart.edu/database/Associates.asp.

Association of Independent Colleges of Art and Design (AICAD)
AICAD is a consortium of leading colleges of art and design. It operates programs that inform the public about art and design colleges across the country and in Canada.

Arts Organizations and Commercial Galleries
The Art Institute maintains valuable connections to galleries, screening rooms, museums, collectors, and art professionals in the nonprofit and commercial art worlds. The following organizations, and many others across the country, regularly feature the work of our faculty and alumni:

- The Ansel Adams Center/Friends of Photography, SF
- David Bernier Gallery, LA
- Braunstein-Quay Gallery, SF
- Catharine Clark Gallery, SF
- Deitch Projects, NY
- Drawing Center, NY
- The Exploratorium, SF
- The Fabric Workshop, Philadelphia
- The Fine Arts Museums of San Francisco, including the M. H. de Young Memorial Museum, the California Palace of the Legion of Honor, and the Achenbach Collection
- Gallery 16, SF
- Gallery Paule Anglim, SF
- GenArt SF
- Haines Gallery, SF
- Headlands Center for the Arts, Sausalito
- Toby C. Moss Gallery, LA
- New Langton Arts, SF
- The Oakland Museum of California
- Post Masters, NY
- The Project, NY
- Refusalon, SF
- Regan Projects, LA
- San Francisco Arts Commission
- San Francisco Camerawork
- San Francisco Cinematheque
- San Francisco International Art Exposition
- San Francisco Museum of Modern Art
- Brent Sikemma Gallery, NY
- Southern Exposure, SF
- Alan Stone Gallery, NY
- Susan Cummins Gallery, Mill Valley
- Track 16, LA
- White Columns, NY
- Whitney Museum of American Art, NY
- Yerba Buena Center for the Arts, SF
- David Zwirner Gallery, NY

Community College Partners
For more than twenty years the San Francisco Art Institute's Community College Scholarship program has been assisting talented transfer students from participating colleges to realize their dream of obtaining the best fine arts education available.

High School Partners
The San Francisco Art Institute High School Partnership Program fosters close relationships with a variety of public and private high school art programs, providing scholarship funds, advanced placement (AP) credit for studio and liberal arts courses, International Baccalaureate articulation, application fee waivers, and an Art Institute faculty exchange to member schools for workshops and classroom enrichment activities.

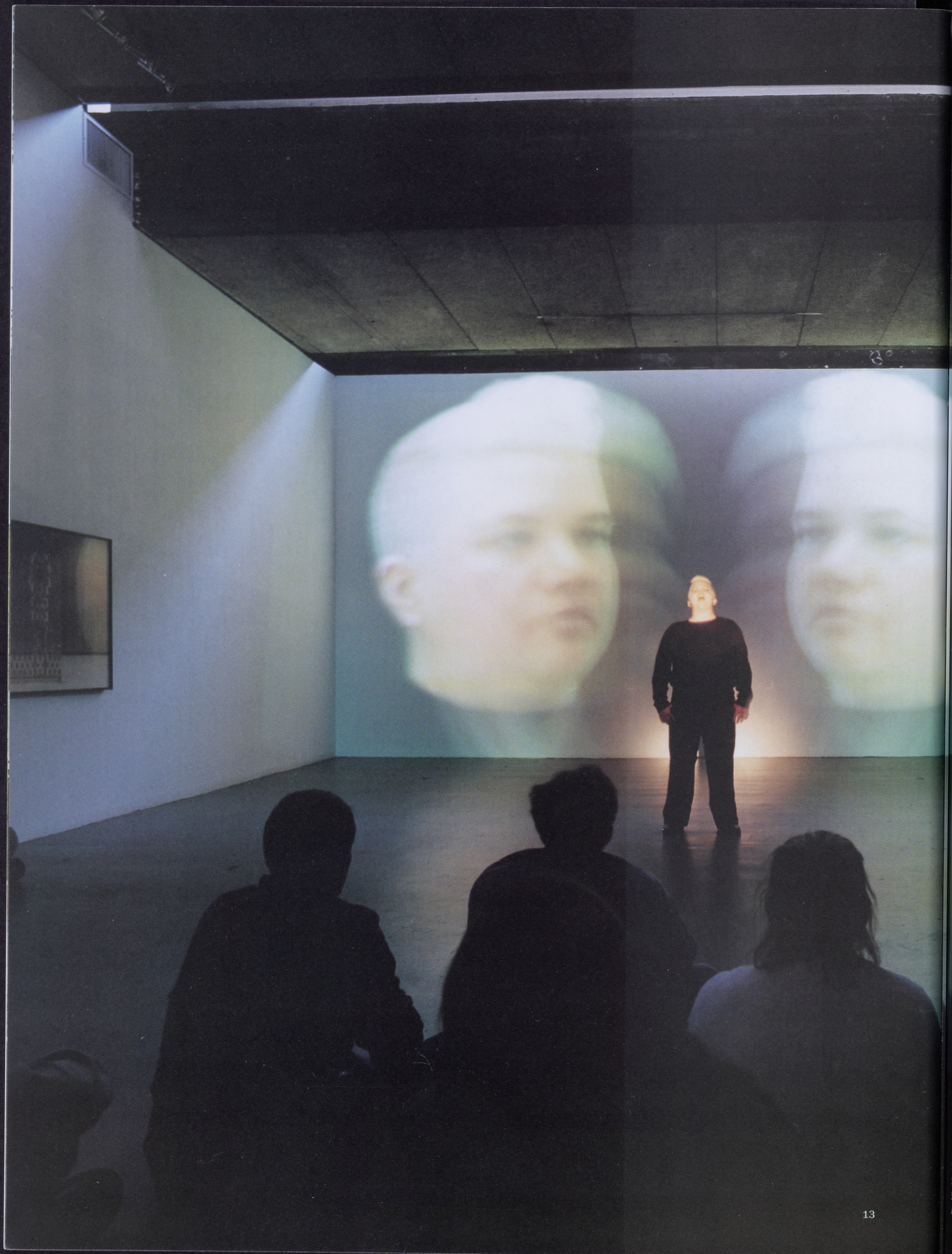
International Mobility Exchange
In addition to opportunities to study in the United States, the Art Institute has established exchange programs with several foreign schools in countries such as Canada, The Netherlands, Germany, France, England, Japan, Scotland, and the Czech Republic.

- Akademie voor Beeldende Kunst, Enschade, Holland
- Akadmie Vytvarnych Umeni, Prague, Czech Republic
- Bezalel Academy of Arts and Design, Jerusalem, Israel
- Chelsea College of Art and Design, London, England
- Ecole Nationale Superieure des Beaux-Arts, Paris, France
- Glasgow School of Art, Glasgow, Scotland
- StaalicheHochschule für Bildende Künstein, Frankfurt, Germany
- Osaka University of Art, Osaka, Japan
- Rietveld Academie, Amsterdam, Holland
- Valand School of Fine Arts, Göteborg, Sweden

Other Partners
The breadth of programs at the San Francisco Art Institute is enhanced by collaborations and involvement with a variety of other partnerships around the world, including:

- The Art File Foundation, Belgium
- California Space Grant Program, San Diego, CA
- Oxford University, England
- PIXAR, Richmond, CA
- The San Francisco Unified School District

"I think one of the benefits of this school is the San Francisco art community. I'm involved with artists who are not connected to the Art Institute at all. I think that's important. There are so many galleries and so many people doing things all over the city."



Slap, *a performance by MFA student Sade Huron during the 2000 Salon Series, presented by the San Francisco Art Institute's Artists Committee*

Beyond the Studio: Public Programs

The San Francisco Art Institute has built a reputation for excellent public programs dating back to its founding. The programs are fully integrated into the school's academic and student services activities, providing invaluable opportunities for exchange among artists who participate in our programs and interact with our students.

SAN FRANCISCO ART INSTITUTE'S GALLERIES

Walter & McBean Galleries
The Walter & McBean Galleries, located on the Art Institute campus, show experimental work by contemporary living artists. The diverse programs include solo and group exhibitions, as well as projects and residencies by local, national, and international artists.

Diego Rivera Gallery
A student-directed, year-round showcase for exhibitions highlighting the work of current Art Institute students, the Diego Rivera Gallery is named for noted Mexican artist Diego Rivera. The gallery also features Rivera's mural *The Making of a Fresco Showing the Building of a City.*

Online Gallery
The San Francisco Art Institute's Online Gallery highlights artwork of faculty, visiting artists, alumni, and students.

LECTURES AND PUBLIC PROGRAMS

Lectures
The San Francisco Art Institute consistently puts together the Bay Area's best public lecture series in the visual arts, which Art Institute students may attend free of charge. Recent lecturers have included art historians Jan Hoet, Walter Hopps, and Lucy Lippard; curator Thelma Golden; installation artists Alfredo Jaar and Jason Rhoades; photographers Tina Barney, Sharon Lockhart, Vik Muñiz, and Shirin Neshat; painters Manuel Ocampo, Matthew Ritchie, and Shazia Sikander; French artists Malachi Farrell, Marie-Ange Guilleminot, Pierre Huyghe, and Philippe Parreno; and internationally renowned artist Robert Rauschenberg.

Salon Series
Each spring the San Francisco Art Institute's Artists' Committee organizes a Salon Series, which can take a variety of forms, from presentations to performances, lectures, or interviews.

Community Education
SFAI's Community Education Programs include a diverse range of classes for adults and teens, offered in the evenings and on weekends. Course offerings, which reflect the Art Institute's engagement with the local and international art world, provide opportunities to explore a subject or medium and to meet others who share common interests. Potential degree-seeking students can also explore the Art Institute environment through the Community Education Programs before committing to a degree or certificate program.

Artists' Registry
The Artists' Registry provides opportunities for students and alumni to exhibit and sell their work outside the campus. The registry is also a resource for curators, collectors, art consultants, and other visitors to the campus. In 2001 selections of artwork in the Artists' Registry may be viewed through the Online Gallery.

"On any given day there is an exhibition opening in one of the galleries, a film screening, or a lecture. There's always something new. There's always something going on."

Innovative Education

The Art Institute has always offered a large number of unique and innovative courses that reflect both the passions of individual instructors and the tenor of the times. The following courses, excerpted from the 2000–2001 class schedule, are examples of courses that convey the scope and flavor of current interests and investigations at the San Francisco Art Institute. For more information about courses presently being offered, view our current Schedule of Classes at www.sanfranciscoart.edu/database/publications.asp.

Multicultural Studies in Urban America
Oriented toward progressive community action, this course combines collaboration, reading, writing, research, theoretical plotting, and other art assignments that focus on the art, social situations, strategies, and survival methodologies of minority communities of urban North America.

Art and Phenomena at the Exploratorium
The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is for students who have an interest in the intersection of art and science.

Landscape: Nevada Plus
The centerpiece of this course is a five- to six-day field trip into the basin and range country of Nevada, where the class will focus on a history of the state including examinations of the original inhabitants, emigrant remains, small mining communities, and the wilderness. This is an 'experience' course in which students continually take and critique photographs and pay attention to patience, composition, and eloquent light. Study and praxis may include precepts of the term *landscape* other than natural scenery, including anthropologic, domestic, social, and urban viewpoints.

Burning Man: From Temporary Autonomy to Virtual Community
What are the possibilities for a new relationship between artist and audience? For over a decade, the annual Burning Man arts festival, held in northern Nevada, has explored this question in the context of what Hakim Bey has described as 'a temporary autonomy zone,' building an ephemeral city ordered by art in the barren Black Rock Desert. This course involves students in all phases of the Burning Man festival, which will culminate in the development of the class's own collaborative website.

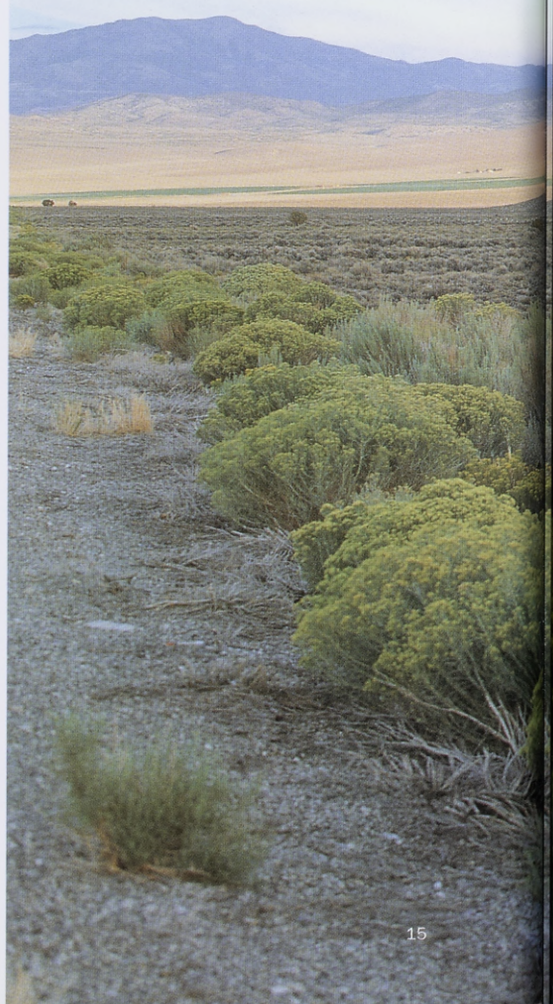
The Modernity of Camp—Practices of Style, Identity, and Visuality
This course examines the modern phenomenon of 'camp' from a number of critical perspectives—as a historical discourse, as a re-appropriative strategy, and as a distinctively 'queer' sensibility. Through readings of key works in nineteenth-century aestheticism, initial classes will explore the ways in which categories of taste, refinement, and artifice have been closely bound to articulations of sexual identity and deviance.

Our Beautiful, Sublime, Open, Interesting, and Abject Art
This seminar will investigate the basic categories of and our responses to contemporary art, focused on the topics of beauty, sublimity, and abjectness. We will look at the most important comprehensive accounts of contemporary art, including those of Arthur Danto, Jean-Francois Lyotard, and Theodor Adorno, alongside the major works and statements of artists who have had the greatest influence in rearticulating what is meant by a work of art, including Paul Celan, Mary Kelly, Barnett Newman, Charles Olson, Jackson Pollock, and Robert Smithson.

Urban Drifter—Art and Public Space
Through art, literature, and philosophy, this course examines the role of the individual within the late twentieth century metropolis. The focus of the seminar will be notions of urban drifting, psychogeography, and other seminal ideas articulated by the Situationists International group. In addition, time will be spent with related ideas in the writings of Walter Benjamin and Henri Lefebvre.

Art and Innovation
What is the creative capital of the artist? How does this compare with the work of scientists, medical researchers, and other innovators? What are the ways that the current discoveries and explorations within culture become the subject of art? Conversely, what ways do the innovations of artists influence the larger culture? This class will expose students to ideas and technologies emerging in the fileds of science, computer science, and medicine, including work at Xerox PARC, The Exploratorium, University of San Francisco Medical Center, and NASA Space Center.

Total Small Gauge
This course is a response to the recent international resurgence of activity in Super-8mm and regular-8mm filmmaking. The semester will be devoted to each student's original and substantial project culminating in a finished Super-8 release print or regular-8 film. Class members will also plan and produce the second SFAI 8mm Film Festival, to be held in early 2001 at the Yerba Buena Center for the Arts.



"There's nothing in New Genres that couldn't be considered art—that idea feels like ultimate freedom. The school feels like Candyland, a whole other world from reality, I'm so glad I have two years left to enjoy."

Digital Theory and Practice
The technical components of digital media—including the pixel, the Internet, and the algorithm—have either confirmed, transformed, or rejected categories that are central to traditional artistic production: originality and reproduction, cooperation, beauty, skill, form, and content. New media also challenge traditional notions of education, politics, and commerce. This course aims at introducing students to a philosophical investigation of these changes in the conception and practice of art, and exploring how these new forms of aesthetic experience might transform culture and society.

Home Movies/Film Diary as a Political Statement
Home movies are an honest and direct passage into one's private life. Diaries are our personal record of events, experiences, and observations recorded over time. In this course, students will create a kind of home movie—a film diary that will allow them to powerfully record their thoughts and feelings about our environment, politics, family, or other subject matter they choose.

Globalism, Communication, Performance
How do cultural production and consumption participate in global geopolitics and inequalities? How do media participate in and restructure transnational relations? How is identity constructed through diverse forms of narrative? This course addresses these questions by focusing on cultural production and power from a transnational perspective. The course also examines questions of resistance and how imagined communities are built around signs, commodities, performance, and media that provide insight into questions of place, nation, diaspora, and corporate spheres.

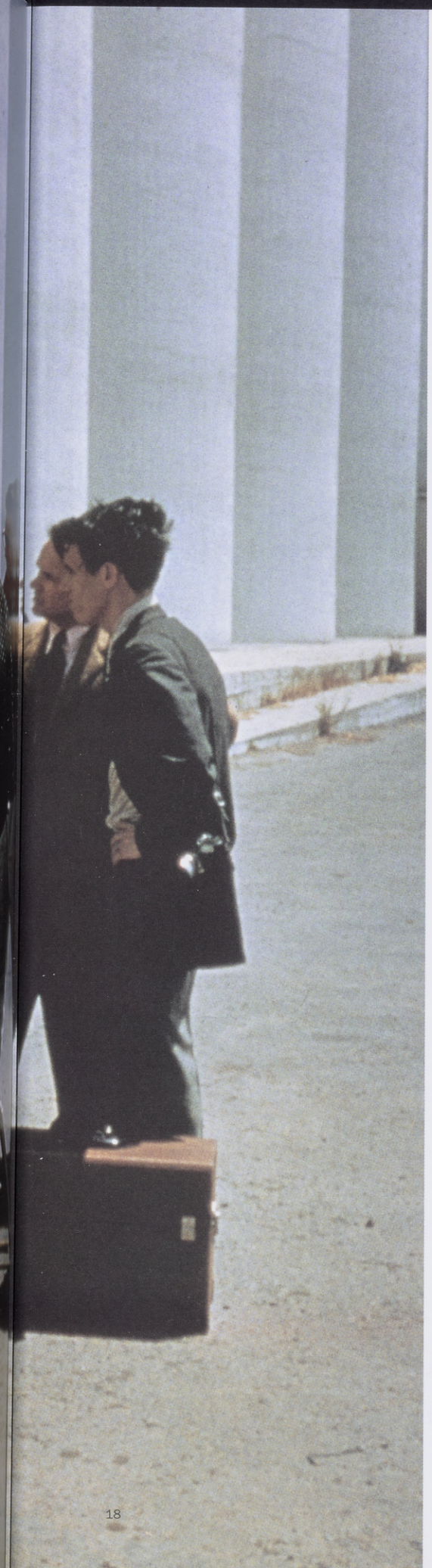
Painting's Other Dimension
What makes two-dimensional art different from other art forms? How does painting compress time into a moment that is both dynamic and still? This course will explore the dimension of time in painting, how it is seen, made, and expressed. Cultural and natural sequences, narratives, symbols, processes, systems, contrasts, tempos, places, and trajectories will be investigated in a series of self-designed projects that address the crosscurrents between presentation and representation.

Motion in Comparative Environments
Whether you study the visual works of Muybridge and Calder or the physical motion of Baryshnikov, movement of objects through space is a quintessential aspect of art. This is a project-oriented science course focusing on direct experience, experimentation, and personal discovery through the scientific method and inquiry. A proposal for students to participate in a reduced-gravity flight will be submitted to NASA. A similar 1998 proposal, Research Project 33: Experiencing the Creative Process in a Microgravity Environment, united a team of four SFAI students with science faculty from The Exploratorium, where they participated in educational programs culminating in a flight in a KC-135 Turbojet.

History of Printmaking
This course undertakes the presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at The Fine Arts Museums of San Francisco's California Palace of the Legion of Honor), from fifteenth-century prints to contemporary examples of experimental printmaking. Works of such major figures as Dürer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth.

Photograph of the Nevada desert by David Hamilton.

Ansel Adams (left), founder of the Art Institute's photography department, conducting a photography class in the mid-1940s. Pirkle Jones (second from the right), one of the first students in the department, taught at the Art Institute from 1971 until 1998.



A Legacy of Experimentation

For more than 130 years, the San Francisco Art Institute has built a reputation as one of the premier art colleges in the nation. The school has been the center of many of this country's most notable art movements, and claims many of our nation's most important artists as faculty and alumni.

Founded on the heels of the Gold Rush era, the school has always been a magnet for artists and educators pursuing experimentation and innovative art forms. During the 1930s, the residency of Diego Rivera prompted New York critics to proclaim the Art Institute (then known as the California School of Fine Arts) as being on the 'cutting edge' of modern art. The trend continued during the 1940s with the development of West Coast abstract expressionism by a remarkable group of painters that included Clyfford Still, Mark Rothko, Ad Reinhardt, Hassel Smith, and Frank Lobdell. In the same decade, the renowned photographer Ansel Adams founded the nation's first fine arts photography department at the school with faculty members Minor White, Imogen Cunningham, Dorothea Lange, Edward Weston, and Lisette Model.

In the 1950s and 1960s, the Art Institute was the center of the figurative, beat, and funk movements that included Richard Diebenkorn, David Park, Nathan Oliveira, Joan Brown, Jay DeFeo, Elmer Bischoff, Jess, Bruce Conner, and James Weeks. In the 1970s and 1980s, the San Francisco Art Institute was a leader in the development of conceptual art, new genres, film, and video work created by George Kuchar, Ernie Gehr, Tony Labat, John Roloff, Karen Finley, David Ireland, Paul Kos, and many more.

The San Francisco Art Institute continues to nurture future generations of young artists who will become the visionaries of the future. In 1995, the Art Institute founded the Center for Digital Media, the nation's first state-of-the-art computer center dedicated exclusively to artistic explorations and the development of new media. The Center, along with other programs at the Art Institute, encourages art making that reflects a broad spectrum of forms, philosophies, and aesthetic approaches, and fosters critical thinking and creative development through an ongoing and intensive critique process.

San Francisco Art Institute students, alumni, and faculty have figured in many artistic achievements in the nineteenth- and twentieth-centuries. The following are some of their most notable achievements.

1880

Eadweard Muybridge presents his study of horses in motion—the first public motion picture exhibition ever—at the San Francisco Art Association.*

1900

Eadweard Muybridge climbs to the top of the school's highest tower to make a three-hundred-sixty-degree panoramic photograph of the city of San Francisco using the latest technology—a camera that rotated in a circle.

1906

Arthur Matthews creates numerous inspirational murals throughout San Francisco for new buildings being constructed after the 1906 earthquake and fires that destroyed much of the city.

1915

Artwork created by students and alumni from the Mark Hopkins Institute of Art* wins gold and silver medals in the Panama-Pacific International Exhibition. **Bernard Maybeck**, a Trustee of the school, designed the Palace of Fine Arts, the exhibition's main pavilion.

1916

Ansel Adams takes his first photographs of Half Dome in Yosemite National Park. Adams later founds the nation's first fine art photography department at the California School of Fine Arts* in 1945.

1917

Gottardo Piazzoni, a noted muralist who studied and taught at the California School of Fine Arts* becomes known as the 'dean of California painters.'

1927

Gutzon Borglum, who studied at the California School of Fine Arts* from 1885-88, begins carving Mount Rushmore.

1930s

Future faculty member **Dorothea Lange** captures the desperation of The Great Depression through her now historic photographs.

1931

Famed Mexican artist **Diego Rivera** comes to the Art Institute to create *The Making of a Fresco Showing the Building of a City*. Today the large mural is featured in the school's Diego Rivera Gallery.

1936–1958

Alumna **Louise Dahl Wolfe** becomes the preeminent fashion photographer in the United States, photographing primarily for Harper's *Bazaar*.

1940–1943

Alumnus and noted photography teacher **John Collier** (who taught from 1958 to 1992) photographs for the Farm Security Administration.

1947

Noted filmmaker **Sydney Peterson** teaches the first film course at the school. The class produces the film *The Cage*.

1949

The school hosts the Western Roundtable on Modern Art. Participants include **Marcel Duchamp**, **Frank Lloyd Wright**, and **Gregory Bateson**. The original wire recordings are still housed in the school's archives.

1952

Minor White, who began teaching in 1946, publishes the first issue of *APERTURE* Magazine. White continued teaching until 1954.

1955

In October 1955, **Fred Martin** exhibits *Crate Sculptures* at the Six Gallery in San Francisco. During the exhibition **Allen Ginsberg** reads *Howl* publicly for the first time.

1966

San Francisco Art Institute's gallery exhibits a *Rock and Roll Poster* show.

1969

Alumna **Jay DeFeo**'s painting *The Rose* is installed in the school's McMillan Conference Room. Noted filmmaker and alumnus **Bruce Conner** films the painting being removed from DeFeo's apartment on Fillmore Street, and creates his film *The White Rose*. The painting remained at the school until it was acquired by the Whitney Museum of American Art in 1995.

1970

Annie Liebovitz, who studied painting at SFAI, begins photographing for *Rolling Stone* Magazine while still a student. Leibovitz officially becomes the *Rolling Stone* Chief Photographer in 1973.

1980

The school establishes a performance/video department, the first such program in the country.

1990

The work of noted alumna **Karen Finley,** along with the work of artists Tim Miller, John Fleck, and Holly Hughes, sparks national debate after a grant recommended by the Visual Arts panel of the National Endowment for the Arts was vetoed by then-NEA Chair John Fronmayer in June of 1990.

1994

Noted alumni **Wally Hedrick** and **Jerry Garcia** host a holiday exhibition and sale of their work to benefit the school. The Studio 13 Jazz Band plays and Garcia sits in.

1995

The school creates the Center for Digital Media, the nation's first fine art-based computer resource center.

1996

SFAI graduate student **David Sherman**'s films are featured in the New York Film Festival and in the 1997 Whitney Biennial.

The school celebrates its 125th anniversary with a yearlong celebration.

1997

Ten of the seventy-seven artists featured in the 1997 Whitney Biennial are alumni of the San Francisco Art Institute. Faculty member **Doug Hall** wins the Rome Prize awarded by the American Academy in Rome. Faculty member **Reagan Louie** is awarded a Fulbright Scholarship to develop a history of photography in China.

1998

Students from the San Francisco Art Institute join students from many of this country's leading science schools to participate in NASA's Zero-Gravity Student Flight Opportunity. Part of an undergraduate science class, the students spent two-weeks at the Johnson Space Center in Houston, Texas, and conducted motion experiments in a zero-gravity environment on NASA's KC-135 Turbojet.

1999

Art Institute alumnus **Michael Light** publishes *Full Moon* (Alfred A. Knopf, 1999), a spectacular large-format photography book that he developed after years of research at the Apollo Mission archive at NASA. An exhibition of these photographs (shot by NASA astronauts, and digitally scanned and printed by Light) traveled throughout the world.

Paul DeMarinis, faculty; **Hanneline G. Rogeberg**, alumna; and **Ken Lum**, visiting artist, are awarded Guggenheim Fellowships.

Alumni **Jason Rhoades** and **Paul McCarthy** participate in the Venice Biennale.

2000

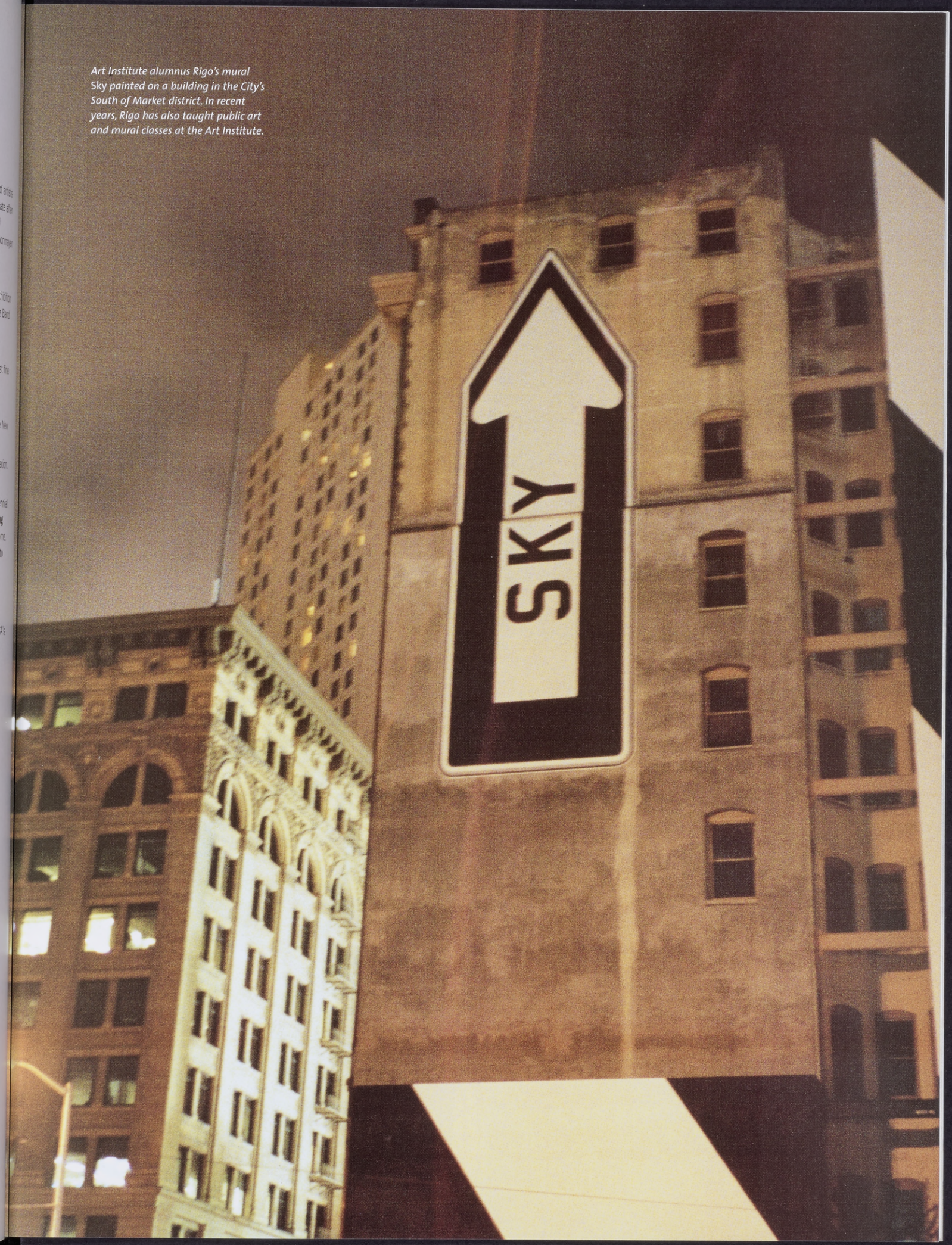
Alumni **Sharon Lockhart**, **Katherine Sherwood**, and **Paul Pfeiffer** participated in the Whitney Biennial. **Pfeiffer** is also named the first recipient of the Bucksbaum Award.

2000

San Francisco Art Institute students, along with students from the Instituto Superior de Arte in Cuba, are invited to present performance work in conjunction with the Seventh Biennial of Havana.

*Later known as the San Francisco Art Institute

For more history, visit: www.sanfranciscoart.edu/history.htm



Art Institute alumnus Rigo's mural Sky painted on a building in the City's South of Market district. In recent years, Rigo has also taught public art and mural classes at the Art Institute.

SFAI Website: www.sfai.edu

The San Francisco Art Institute's website at www.sfai.edu is a complete resource for current and potential students, alumni, faculty, and members of the Bay Area community interested in accessing program information; as well as, art enthusiasts around the world seeking to gain an in-depth understanding of the life of this unique artistic community. The site echoes the Art Institute's central position in the contemporary art world and is positioned as a portal through which visitors may access information about SFAI's educational and public programs and requirements for attendance, as well as links to hundreds of art- and Art Institute–related sites. All of the information contained within this catalog may be explored in greater depth by visiting this website.

Highlights of the site include the following:

- An online gallery of faculty, alumni, and student art
- Profiles of resident and guest faculty, visiting artists, and selected students and alumni
- A full calendar of exhibitions, programs, and events taking place at the Art Institute or associated with SFAI programs or people
- Current news items and press releases
- Background information on the many organizations affiliated with the Art Institute including many who cosponsor student scholarships
- An extensive archive of SFAI publications
- An e-newsletter that provides a weekly email notice about the people, activities, and developments at the Art Institute

To subscribe to the enewsletter, visit:
www.sanfranciscoart.edu/database/web_NL_subscribe1.asp.

View of the city skyline, overlooking painting and photography studios, from the Art Institute's Quad.

Visit SFAI

Spending time in our studios, talking to our students and faculty, and exploring our facilities are some of the best ways to decide if the San Francisco Art Institute is right for you. The Office of Admissions offers daily noontime tours of the campus as well as several full-day open houses throughout the year. Call us anytime to arrange a visit, 1.800.345.7324, or email us at admissions@sfai.edu.

Among the city's landmarks, the San Francisco Art Institute was originally inspired by a medieval Italian hill town. The 'old' building has an enclosed, protected atmosphere, while the 'new' building opens onto a series of courtyards and rooftops, providing vistas that artists, from Henri Matisse to present-day masters, have claimed cast a magical spell.

For more information about visiting SFAI and links to Bay Area resources for planning your visit, log on to: www.sanfranciscoart.edu/database/visit.asp.

"I love this school. I came to San Francisco about four years ago from the East Coast, and when I asked about art schools, everyone told me this was the best. The truth is I walked in and I was immediately blown away. The school is such a beautiful place—I wanted to live here! But that's not the reason that I stayed. It was the amazing energy of the students and faculty."

Directions to SFAI

San Francisco Art Institute

800 Chestnut Street (between Leavenworth and Jones Streets)
San Francisco, CA 94133 Phone:
1.800.345.7324 or 415.771.7020
E-mail: sfaiinfo@sfai.edu.

From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at Tower Records onto Jones Street. The Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

Public Transportation

The San Francisco Art Institute is located in the heart of the city's North Beach neighborhood. The most direct MUNI bus line is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block. For more information, please call MUNI at 415.673.6864.

From Marin County

Take Hwy 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

Academic Services

Academic Advising
Academic advising at the Art Institute assists students in degree planning and course selection. Graduate advising is mandatory prior to every registration. Undergraduate advising, while not mandatory, is strongly encouraged. The undergraduate Academic Advisor helps clarify academic goals, plan programs of study, and schedule classes to meet graduation requirements. The advisor is also available to discuss Independent Study and Directed-study proposals, waivers and substitutions, changing majors, and academic variances.

Center for Individual Learning
The Center for Individual Learning provides an environment in which students may enhance their learning skills and take an active role in their education to meet academic and studio requirements for graduation. San Francisco Art Institute student-peer tutors assist in organizing, developing, and editing essays and term papers, as well as in developing strategies for note taking, study practices, and time management. Study groups are organized for specific academic classes and are conducted throughout the semester, depending on student interest. In addition, the Center provides accommodations for students with documented learning disabilities, as well as computer training and tutoring for international students to develop speaking, listening, and English-grammar skills.

Student Services

Beginning with orientation, the Student Services Office seeks to enrich students' experiences outside the classroom and studio by providing opportunities for leadership development, community awareness, self-understanding, and mutual respect; as well as programs and services designed to foster students' intellectual, social, and emotional well-being as students and as artists. Services offered include:

Housing Guide and Assistance
Art Institute students have the best of both worlds—independent, real-life experience living off-campus in the city, as well as the Art Institute as the hub of their creative and social life, as the generator of energy, as the place where they gather with seven hundred fellow students. The campus is not only where students attend classes; most students arrive in the morning and stay all day and into the evening. The Art Institute is open twenty-four hours a day. At any time of the day or night, students might be involved in discussions, working in their studios, or just enjoying one another's company. It takes time, planning, and perseverance to find off-campus housing in the Bay Area that meets your individual needs. For students who are new to the Bay Area and would like to secure housing immediately, limited dormitory facilities are available at Mills College in Oakland. The Student Services Office publishes a guide to locating housing in the Bay Area, and provides advice and assistance to students in their housing search.

For a comprehensive picture of the Bay Area's range of lifestyles and housing opportunities, request a *Housing Guide* from the Student Service Office. The *Housing Guide* may also be viewed online at www.sanfranciscoart.edu/database/community.asp.

On-Campus Personal Counseling
Counselors meet with students individually or in groups to address concerns students may have about their adjustment to college or city life, academic problems, relationship issues, or difficulties related to art making. Counselors can also provide referrals to off-campus resources.

Health Insurance
All students must carry insurance. The Art Institute offers a plan that students must purchase unless otherwise covered.

Mobility Programs
The option for undergraduate students to study at another art school in the United States or abroad as an exchange student is available through the Mobility Programs. Assistance with applications for other opportunities such as the New York Studio Program and the Skowheagan and Yale University summer residencies is also available.

Student Activities Program
The Student Activities Program at the San Francisco Art Institute is designed to facilitate personal and professional connections to peers, instructors, institutions, and the greater 'art world' through a wide range of community-building, educational, and recreational events, that include:

- New-student orientation, designed to facilitate the transition to SFAI, covering topics such as scholarship, studio safety, and financial management.
- Regular events as well as periodic breakfasts, lunches, barbecues, and receptions for the whole campus or for specific constituencies. Receptions for Diego Rivera Gallery exhibitions are held every Tuesday evening.
- Occasions to view the work of fellow artists, including Meet the Faculty slide presentations and weekly artist talks in the Diego Rivera Gallery.
- Off-campus excursions, such as a free bike ride across the Golden Gate Bridge to attend open studios at the internationally renowned Headlands Center for the Arts.

Student Government
Students also have the opportunity to apply their unique abilities as artists and to develop their capacity for leadership through participation in student associations and community service (both inside and outside of the Art Institute), including:

- ***Student Union,*** which meets weekly to discuss student concerns—like environmental issues, curriculum matters, and faculty-student relations.
- ***Student groups,*** such as Latino Students, Black Students/Students of African Descent, and Moving Image Salon.
- ***The Programming and Events Board,*** which plans regular social and cultural events for students—like coffeehouses, open mics, and movie nights.
- ***The Communications and Publications Board,*** which provides forums for students to publish or otherwise distribute their work and ideas—through 'zines, displays, and catalogs.
- ***Women's Caucus for Art,*** The Art Institute's own student chapter of this national organization dedicated to promoting and discussing issues related to women in the arts. Often, the Art Institute chapter collaborates on conferences and events with the Northern California chapter.

Career Center
The Career Center has many useful resources on art careers, as well as computers to connect you to the Internet, and offers a broad range of services to help students and alumni with their career needs. Highlights include:

- ***Career Services:*** The Career Center maintains part-time job listings, extensive listings of full-time jobs, and extensive resources for independent job searches. Assistance in developing and refining job-search skills (like interviewing and networking) and materials (such as a resume, cover letter, portfolio, and artist's statement) is also provided.
- ***Schmidt Professional Artists Development Program Seminars and Brown Bag Career Series:*** Weekly seminars are offered on campus that concentrate on practical career-related issues and information, and help students learn about the professional art world. The speakers are experts from the art community who, in addition to presenting useful information, are wonderful contacts for future internships and jobs.
  The Schmidt Professional Artists Development Program: provides students with in-depth exposure to professional practices for the working artist. Seminars on approaching galleries, alternative spaces, and clients; developing effective resumes and cover letters; planning the transition after graduation; exploring teaching opportunities— traditional and nontraditional; researching and applying for graduate study; and self-assessment and time-management skills offered each year draw on the resources and knowledge of a wide range of professional artists, curators, art dealers, and art educators.
  Brown Bag Career Series: Features distinguished speakers who address students and answer questions on a variety of topics, such as artist-in-residency programs, professional development, pricing and selling your work, what is an art consultant? what do curators look for?, documenting your work, applying for the Fulbright, and approaching galleries and alternative spaces.
- ***Internships:*** The best way to test a career idea before committing to it is to try it out in an internship. The Career Center maintains listings of internship opportunities for students and works closely with the instructors of internship classes to help students locate and apply for internships.
- ***Money Matters:*** The SFAI Financial Aid Office is your first point of contact for assistance, but there are several resources in the Career Center to help students identify funding sources for scholarships, grants, and fellowships to support their studies.

Faculty member Irene Pijoan talking with student Hadley B. Nunes.

Faculty

"The boundary between school and the art world is extremely porous," says Dean Larry Thomas. "It's important for students to interact with the realities of the art profession. We give them as much information as we can about those realities and the best introduction to the professional world."

The commitment of San Francisco Art Institute faculty to the art of teaching goes back to Ansel Adams, Dorothea Lange, Richard Diebenkorn, Joan Brown, Elmer Bischoff, David Park, Clyfford Still, Mark Rothko, Robert Motherwell, Jay DeFeo, and Bruce Conner. They were not only some of the greatest artists of the twentieth century, but great teachers and remarkable human beings who thrived on the Art Institute's sense of community. Today, that commitment continues with resident faculty such as Linda Connor, Paul Kos, Carlos Villa, Henry Wessel, Doug Hall, Pegan Brooke, George Kuchar, Irene Pijoan, John Roloff, and many others. Our resident faculty offer an impressive array of skills and experience and a wide range of teaching styles, but are united in encouraging students to establish a disciplined way of working that will carry them through the challenges of a professional career. They help students tap into their own motivations and guide them in creating their own practice.

Our new integrated schedule allows the Art Institute to invite practicing artists from across the country and around the world to conduct intensive, workshop-like classes. These intensives complement the semester long schedule and expand student experiences. Artists such as Fred Wilson, Monika Treut, Elizabeth Murray, Lewis Hyde, Byron Kim, Janine Antoni, and many others work closely with students at all levels.

Our faculty members combine the conceptual and technical aspects of art making and provide a conduit for the students, through interactions with other faculty members, visitors, and students, to develop their own way of working. Intuition, instinct, and how we work together as a group also play an important role in the educational process. The essence of this institution arises from the interaction of all of these forces.

Visiting Artists

Visiting artists play a significant role in the educational environment of the San Francisco Art Institute. With a primary commitment to supporting the artists and ideas that shape the contemporary art world, the Art Institute's programs are designed to foster international dialogue and exchanges. Throughout our 130-year history, leading figures ranging from Eadweard Muybridge, Henri Matisse, and Marcel Duchamp to Polly Apfelbaum, Dorit Cypis, Don Ed Hardy, Paul McCarthy, and Robert Rauschenberg, have visited the campus to teach, exhibit, and lecture. These exciting artists engage both our student body and the community at large.

For complete profiles of SFAI faculty members, visit www.sanfranciscoart.edu/database/people.asp.

Recent visiting artists include:

Christine Clinckx
artist from Belgium
Carl De Keyzer
artist from Belgium
Wim Delvoye
artist from Belgium
Marie Dern
Visiting faculty
Honore ∂'O
artist from Belgium
Jan Fabre
artist from Belgium
Jan Hoet
art historian from Belgium
Pierre Huyghe
French artist
Ann-Veronica Janssens
artist from Belgium
Werner Klotz
Bul Lee
artist from Korea
Mark Luyten
artist from Belgium
Philippe Parreno
French artist
Anne-Mie van Kerckhoven
artist from Belgium
Angel Vergara
artist from Belgium

Recent visiting faculty:

Dominic Angerame
Janine Antoni
(Spring Intensive)
Ayana Baltrip
Ray Beldner
Michael Bishop
Julie Blankenship
Debra Bloomfield
Charles Boone
Leon Borensztein
Richard Camire
Dorit Cypis
Judy Dater
Sandra Davis
Marie Dern
Jesse Drew
Amy Ellingson
Lukas Felzmann
Harrell Fletcher
Nigel French
Lance Fung
Nareida Garcia-Ferraz
Diebenkorn Fellow
(Spring 2000)
Shelia Ghidini
(Graduate Lecturer)
Ken Goldberg
Guillermo Gomez-Pena
(Spring Intensive)
Melissa Gwyn
Keith Hale
Tim Harvey
Nicole Hickman
Todd Hido
Charles Hobson
Lewis Hyde
(Spring Intensive)
Ned Kahn
(Graduate Lecturer)
Muffy Kibbey
Byron Kim
(Spring Intensive)
Young Kim
Lewis Klahr
Werner Klotz
Naomi Kremer
Keith Manson
Dan McCleary
(Graduate Lecturer)
Anne McGuire
Caitlin Mitchell-Dayton
Sharon Morris
(Spring Intensive)
Christin Nelson
Ted Orland
Sabina Ott
Cary Pepper
Mariella Poli
Nigel Poor
Brett Reichman
Rigo 00
Jon Rubin
Robert Schaller
Laetitia Sonami
Patricia Steenland
Yvette Torell
Monika Truet
(Spring Intensive)
Mary Tsiongas
Monica Van Den Dool
Richard Wentworth
1871 Fellow
(Fall 2001)
Fred Wilson
Hans Winkler

The BFA Program

The Bachelor of Fine Arts (BFA) program starts from the premise that emerging artists need two things—the ability to think creatively, and the means and confidence to realize their visions. By carefully balancing required elements with flexible curricular options, the program provides you with equal parts skill, guidance, and the freedom to explore and to break new artistic ground.

The curriculum is designed to allow you to give visual form to your ideas. Students are broadly trained and exposed to various media, allowing the freedom to choose the form that best expresses their thoughts. The curriculum offers many different opportunities for learning—studio practice, seminars, critiques, and tutorials with individual faculty members—and considerable flexibility in the individual design of an undergraduate program. Through close contact with faculty, the Academic Advisor, and the Associate Dean, you are encouraged to invent the most rigorous and creative of academic and studio programs, crossing disciplines to create the most intriguing and useful curriculum you can imagine.

The purpose of study at the Art Institute is threefold:

- To provide students with the skills and information necessary to work in their primary area of study
- To provide students with a strong, comprehensive foundation in liberal arts and art history
- To provide students with a nurturing community that shares a common vocabulary for description, analysis, and criticism, as well as values concerning the nature of art and the artist's role in society

The program fosters cultural knowledge that supports and provokes artistic practice—visual analysis, critical theory, literary history, scientific ideas, cultural anthropology, and art history—with the aim of cultivating the visual intelligence of contemporary artists working in, and beyond, the studio.

Whether you decide to study one medium exclusively or take advantage of the Art Institute's flexibility to design a course of study including more than one discipline, you will be challenged and supported in your efforts to create work that is personal and unique.

Throughout the curriculum, skills courses on all levels help bring your visions to life. Liberal Arts courses, along with an Art Institute–wide emphasis on critique, provide the intellectual confidence every successful artist needs.

The Art Institute believes in the value of practical experience for students, so you will have ample opportunities to exhibit your work and, if you choose, to teach and to participate in internships. The school's unique position as a vital member of the local, national, and international art world is emphasized by innovative classes that expand the artist's visionary role beyond the walls of the studio, encouraging interaction with the larger community. In particular, the school creates a variety of opportunities to take advantage of the Bay Area's thriving art, film, performance, photography, and video enclaves.

By carefully balancing required elements with flexible curricular options, the program provides students with equal parts skill, guidance, and freedom to explore and break new artistic ground.

BFA CURRICULUM

Freshmen Only

Freshman students take the first-year program, which includes:

Interdisciplinary Core.....3 units
English Composition.....6 units
Art History.....6 units
Studio Electives.....15 units

Curricular Requirements

Freshman Year

Interdisciplinary Core English.....3 units
English Composition.....6 units
Materials and Methods.....6 units
Studio Electives.....9 units
Art History Survey.....6 units

Liberal Arts Requirements (following freshman year)

Mathematics.....3 units
Natural Science.....3 units
Social Science.....3 units
Studies in Global Culture.....3 units
Contemporary Art History Survey.....3 units
History of Western Civilization.....6 units
Methodologies of Modernism.....6 units
Art History Elective.....6 units
Liberal Arts Elective.....3 or 6 units

For all students, the BFA program includes 48 units of Liberal Arts.

Studio Options

Digital Media
Film
Interdisciplinary
New Genres
Painting
Photography
Printmaking
Sculpture (including Ceramic Sculpture)

The studio requirement includes 72 units, of which 36 are in your area of study. The balance typically consists of electives drawn from the curriculum at large.

Integrated Scheduling and Intensive Courses

SFAI now offers students the variety and flexibility of integrated scheduling, which combines semester-long class offerings with two-week intensive courses. Intensives provide students with the opportunity to focus on specific areas of their studio practice and to develop projects in a concentrated period of time. Taught by both regular and special guest faculty, intensives combine facets of a studio course, a critique seminar, and a tutorial.

Intensives are three-unit courses offered during the summer session, in January, and in March each year, and can be combined with four semester-long three-unit courses to create a complete fifteen-unit course load. The January intensive courses are part of the fall semester, and the March intensive courses are part of the spring semester.

Summer Programs

Summer is quiet, yet intensely active at the Art Institute. While some students choose to take the summer off, others take advantage of an exciting summer program. Two-week intensive courses or four- and eight-week concentrated courses allow students to focus on either studio course work or liberal arts requirements. An abundance of noted artists from the Bay Area and visiting artists from around the country highlight the summer program. Summer also offers an opportunity for incoming undergraduate or graduate students to get a head start in their chosen field of study, or to complete requirements or prerequisite courses they will need in the fall.

Other Undergraduate Academic Opportunities

Independent Study

Outstanding junior undergraduates may propose independent-study projects undertaken outside the Bay Area for one semester.

Internships

Students are given the opportunity to expand their art training to include work in arts-related arenas, such as nonprofit organizations, social service agencies with arts components, nontraditional teaching environments, and schools.

New York Studio Program

The New York Studio Program provides a special educational opportunity for two upper-level students per semester to pursue study in a New York studio. The program includes regular critiques, weekly seminars, evening lectures, visiting artists, and regular faculty evaluation of student progress.

Student Mobility

Mobility programs, sponsored by the Association of Independent Colleges of Art and Design, offer students opportunities to participate in a one-semester exchange program at another art school in the United States. For more information visit www.sanfranciscoart.edu/database/Associates.asp, and select: "Association of Independent Colleges of Art and Design."

International Study

In addition to opportunities for study in the United States, the Art Institute has established exchange programs with several foreign schools in countries such as Canada, The Netherlands, Germany, France, England, Japan, Scotland, and the Czech Republic. For more information visit www.sanfranciscoart.edu/database/Associates.asp, and select: "International Mobility Exchange."

Faculty member John Roloff (center) talking with undergraduate students in the school's sculpture studio.

Artist, writer, and visiting faculty member Margaret Crane facilitated a discussion among undergraduate students Jessica Decker, Sara Dierck, Mary Janacek, Dane Johnson, Ulla McKnight, Betsy Odom, Ryan Peters, and Areca Sampson. On the following pages we share their thoughts about the Art Institute.

Margaret Crane is an artist, writer, and educator. Margaret has taught at the Art Institute, as well as other Bay Area colleges. Since 1984, she has been part of the collaborative team Margaret Crane/Jon Winet. They are currently working on a year long multimedia project 'Democracy–The Last Campaign'. You can view their website at the Walker Art Center's virtual Gallery 9 at dtlc.walkerart.org.

Digital Studies

Film

Interdisciplinary

New Genres

Painting

Photography

Printmaking

Sculpture

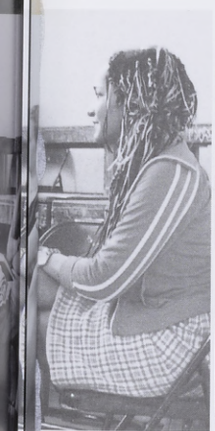
Art Education

Liberal Arts and Art History

Areas of Study

The Art Institute believes in a strong, comprehensive education that encompasses the fine arts, art history, and liberal arts. The curriculum is developed to provide students with the skills and information necessary to develop their ideas and pursue work in their primary area of study. Establishing a solid understanding and foundation in their academic studies further enhances studio practice and participation in a community that shares a common vocabulary for description, analysis, and criticism. The Art Institute offers degrees in digital studies, film, interdisciplinary, new genres, painting, photography, printmaking, and sculpture, and allows you to pursue in-depth investigations in art history and liberal arts. BFA students may also prepare for California Teacher Certification in connection with their studies.

"I learned an incredible amount in AP Gorny's First-year Core class. He'll talk for an hour about Germany or donuts or something else, and then he connects everything back to art. His class makes me think about how actions create effects and how history affects us today. He's gotten me interested in a lot of things that I never would have known to think about."



"Now I do my work for myself. I'm beginning to work more intelligently, I'm learning about what I'm doing and why I'm doing it."

First-year Core Studio Courses
Skill-based courses focus on the material and technical aspects of each discipline. These courses, offered at beginning, intermediate, and advanced levels, are meant to prepare students for advanced work in content-based courses. Beginning-level students are required to take at least two skill-based courses through the First-year Core Program.

Digital Studies
History of Reproducibility
Intro to Digital Media as Fine Art I & II

Film
AC/DC Psychotronic Teleplays
Film I: Intro to Filmmaking
History of Filmmaking
Home Movies/Film Diary
Motion Graphics

Interdisciplinary
Mutidisciplinary Collage
Sound: Its History

New Genres
Beginning Video
Issues and Contemporary Artists
New Genres

Painting
Color
Drawing I & II
Painting I & II
Tools and Techniques

Photography
Color Photography
Elements of Lighting
History of Photography I & II
Materials and Methods
Non-Silver I
Photography I
Technical Workshop Class
The View Camera
Understanding Photography

Printmaking
Artists' Books—Bay Area Resources
Drawing toward Print
History of Printmaking
Intro to Printmaking A & B
Lithography I
Monotype/Monoprint
Photo-Printmaking I
Relief Printing
Screen Printing I

Sculpture
Form and Processes
History of Sculpture
Structure and Concept
Object and Material

Digital Studies

The Digital Studies program promotes technology not as an end in itself, but rather as a potentially powerful tool for solving creative problems. The objectives of the program include providing students with an understanding of the historical and theoretical foundations of new media; exploring the implications and structures of the human-computer interface; providing skills for students to develop new modalities of media, including other means of interacting with the computer beyond the desktop, keyboard, and mouse; enhancing creative skills in working with technology, including "bridging" digital and traditional media; and preparing students for future creative telecommunication opportunities, which will be an important way of communicating ideas outside of traditional art spaces and into global space. Awareness of the complex social and cultural implications of these objectives is stressed in all aspects of the program.

The computer is a multidisciplinary instrument, which breaks traditional boundaries that divide the previously established autonomous disciplines of photography, painting, printmaking, sculpture, film, and video. The Center for Digital Media provides technical resources for these existing disciplines, and encourages research and ideas for the development of new digital art forms.

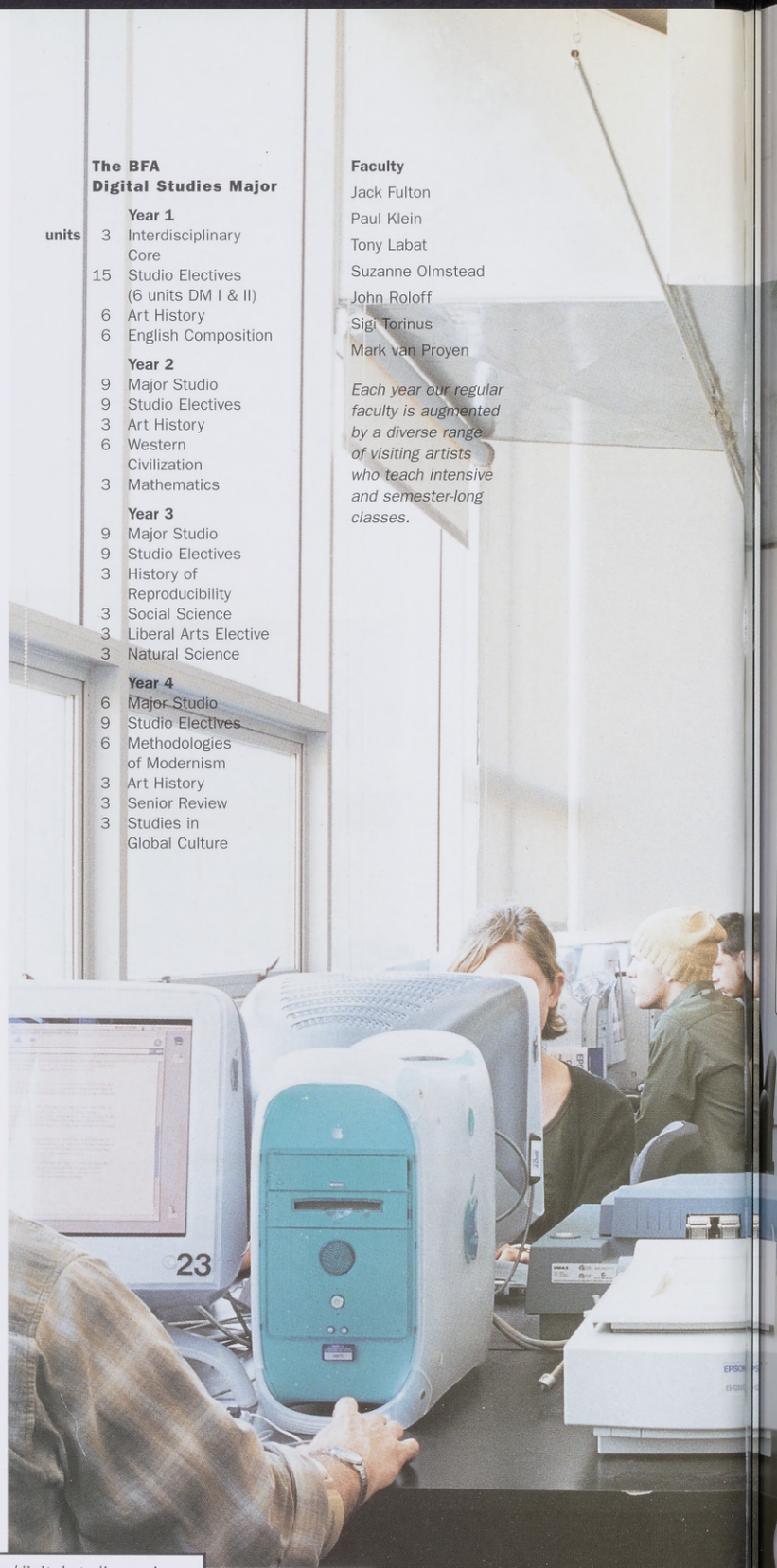
The BFA Digital Studies Major

units	
	Year 1
3	Interdisciplinary Core
15	Studio Electives (6 units DM I & II)
6	Art History
6	English Composition
	Year 2
9	Major Studio
9	Studio Electives
3	Art History
6	Western Civilization
3	Mathematics
	Year 3
9	Major Studio
9	Studio Electives
3	History of Reproducibility
3	Social Science
3	Liberal Arts Elective
3	Natural Science
	Year 4
6	Major Studio
9	Studio Electives
6	Methodologies of Modernism
3	Art History
3	Senior Review
3	Studies in Global Culture

Faculty

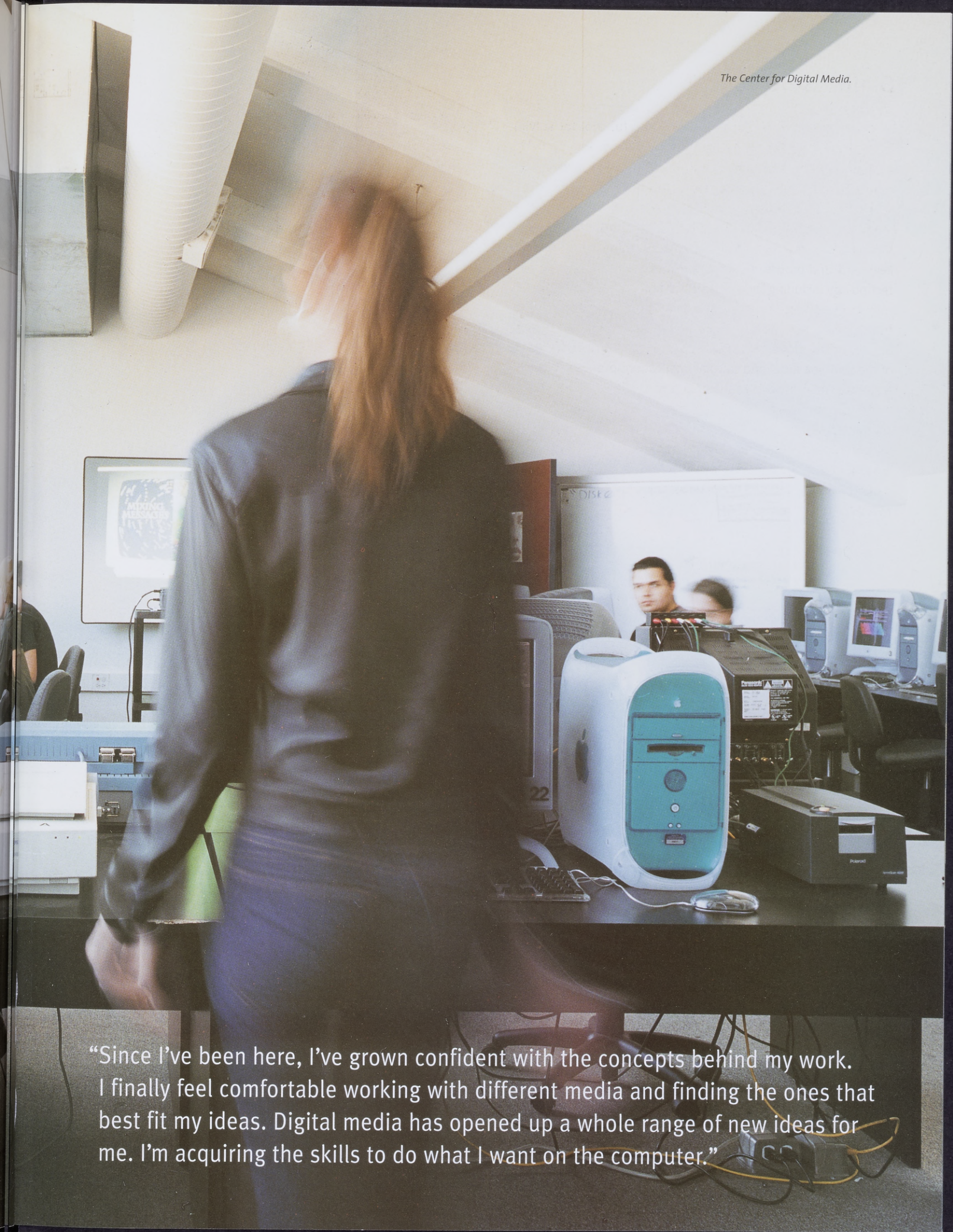
Jack Fulton
Paul Klein
Tony Labat
Suzanne Olmstead
John Roloff
Sigi Torinus
Mark van Proyen

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.



"Whether I'm working with photography or digital media, I think about ways to bridge that gap between artist and viewer. One of the major things I'm investigating is how an audience perceives my work. In my classes, I've been working out strategies to make my work more understandable."

ULLA McKNIGHT photography/digital studies major



The Center for Digital Media.

"Since I've been here, I've grown confident with the concepts behind my work. I finally feel comfortable working with different media and finding the ones that best fit my ideas. Digital media has opened up a whole range of new ideas for me. I'm acquiring the skills to do what I want on the computer."

Faculty member George Kuchar and students at work on the film Planet of the Vamps.

The BFA
Film Major

units		
		Year 1
	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition
		Year 2
	9	Major Studio
	9	Studio Electives
	3	Art History
	6	Western Civilization
	3	Mathematics
		Year 3
	9	Major Studio
	9	Studio Electives
	3	History of Film
	3	Social Science
	3	Liberal Arts Elective
	3	Natural Science
		Year 4
	6	Major Studio
	9	Studio Electives
	6	Methodologies of Modernism
	3	Art History
	3	Senior Review
	3	Studies in Global Culture

Faculty

Steve Anker
Ernie Gehr
George Kuchar
Janis Crystal Lipzin
Jeff Rosenstock
Al Wong

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

Film

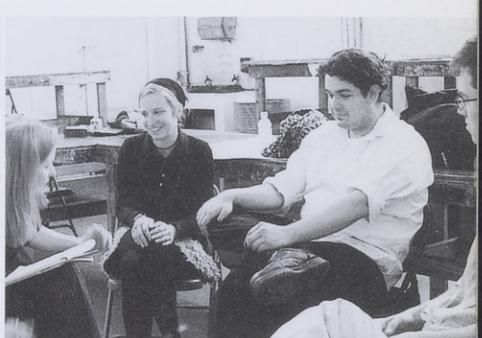
The Filmmaking program at the San Francisco Art Institute offers an opportunity to use film to express personal, poetic visions in much the same way that a painter uses oils. Film students create experimental films that are strictly fine arts projects, unrelated to commercial filmmaking. They are trained to think creatively; theoretical issues and the history of experimental film are thoroughly discussed. The film studios are fully equipped to produce films with the ultimate emphasis on doing and making, on seeing projects through from inception to completion.

The faculty supports a broad range of work. Training and guidance in just about every area of filmmaking are available to students within the overall framework of experimentation, including conceptual animation, abstraction, artistic documentary, and narrative forms.

"Our program stresses a tradition of filmmaking and film appreciation that goes back to the 1920s. Marcel Duchamp, Man Ray, Hans Richter, and Maya Deren were some of the early practitioners of this tradition of cinema, which, over the years, has taken off in a myriad of different directions."

— Ernie Gehr, Faculty

RYAN PETERS film major



"This is a fine arts school, not a technical school, so the Film department doesn't teach you how to make commercials. They teach you how to make art."

"I came from a really big high school in San Diego of over 2,000 students. The atmosphere is different here; it's small and very laid back, and you pretty much know everyone. At big universities, artists can be seen as outsiders. But the Art Institute is different—here we're all outsiders *and* insiders."

Interdisciplinary

The Interdisciplinary program incorporates a variety of conceptual approaches and media in the realization of artists' ideas. It addresses the needs of those students who wish to become highly proficient in more than one discipline, as well as those who need to mix elements of many disciplines in order to fulfill their vision.

In many respects, the Interdisciplinary major promotes a dialogue across the disciplines and encourages students to have a broad experience and exposure to the multitude of possibilities of how to make art; how they might best present their work and ideas; and how their work might best be received within the art world and in many different forms of public space.

Specific courses have ranged from Lost and Found Department, which combined painting, collage, and found objects; to Ray Beldner and Loretta Gargan's Public Art and the Social Landscape, which developed a laboratory/garden/public art piece at the nearby Francisco Middle School; to Artist as Citizen, a group-taught course that addresses the need to better prepare art students for active and participatory roles of leadership in our democratic society.

For Interdisciplinary students specifically interested in digital media, the Center for Digital Media offers a place to utilize the latest computer technology to break traditional boundaries that have previously divided the autonomous disciplines of photography, painting, printmaking, sculpture, film, and video. Courses for students both in and outside of the school continually grow and change, providing the Interdisciplinary student a rigorous curriculum and a variety of opportunities.

Faculty

Steve Anker
Richard Berger
Ann Chamberlain
Linda Connor
Dewey Crumpler
AP Gorny
Doug Hall
Paul Klein
Paul Kos
Tony Labat
Janis Crystal Lipzin
Fred Martin
Suzanne Olmsted
Mark van Proyen
Carlos Villa

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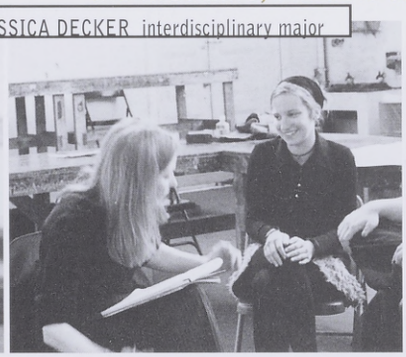
The BFA Interdisciplinary Major

		Year 1
units	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition
		Year 2
	18	Studio Electives
	3	Art History
	6	Western Civilization
	3	Mathematics
		Year 3
	18	Studio Electives
	6	Methodologies of Modernism
	3	Art History
	3	Natural Science
		Year 4
	18	Studio Electives
	3	Social Science
	3	Art History
	3	Senior Review
	3	Studies in Global Culture

"Critiques have taught me to talk about what I do. I come from a small town, and before I came here, my art practice consisted of making things in my room. I've learned to be more articulate about my work in the Freshman Core class. Now, I discuss what I wanted to convey and the possibilities I didn't take. For the first time, I'm able to identify what I don't like about my work."

JESSICA DECKER interdisciplinary major



"My work is interdisciplinary. I don't care so much about having a finished piece—I'm more interested in producing the end product of an experiment. I feel free to take chances here, and I've been making it a point to do some things that are completely the opposite of what my impulses tell me to do. That really opens up new avenues for making things."

Undergraduate student Ariel Erestingcol (left) putting the finishing touches on The Jogger Not Art as a Trot *prior to the 2000 Spring Show, a campus-wide exhibition of student art that takes place each May.*

ARECA SAMPSON new genres major

"I went to an arts high school that was focused on the fundamentals—design, figure drawing, figure painting. I've done that, and now I'm interested in working with ideas and meaning. In the New Genres department, I discovered a place where people address content. I finally found a place where I fit."

"Sometimes I feel like I need more structure. Then, I realize that this openness works in my favor. I've learned to work and think, and to make my own structure—and that's really good."

New Genres

The New Genres department features a curriculum that resists formulation and is heterodox to conventional media. Students are encouraged to question and to work outside of the more traditional practices of painting and sculpture. SFAI's interest is not in teaching a craft, but in questioning the complex processes by which meaning is constructed.

"If questions aren't asked in art schools, away from the conservative heat of the art market, where then? If the political responsibility of a culturally reflexive 'why' is not taught along with a knowledge of the history of how artists have made meaning, then we are doomed to be oppressed by our traditions, rather than informed by them."

—Joseph Kosuth, Artist

Faculty

Ann Chamberlain
Sharon Grace
Doug Hall
Paul Kos
Tony Labat

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The BFA New Genres Major

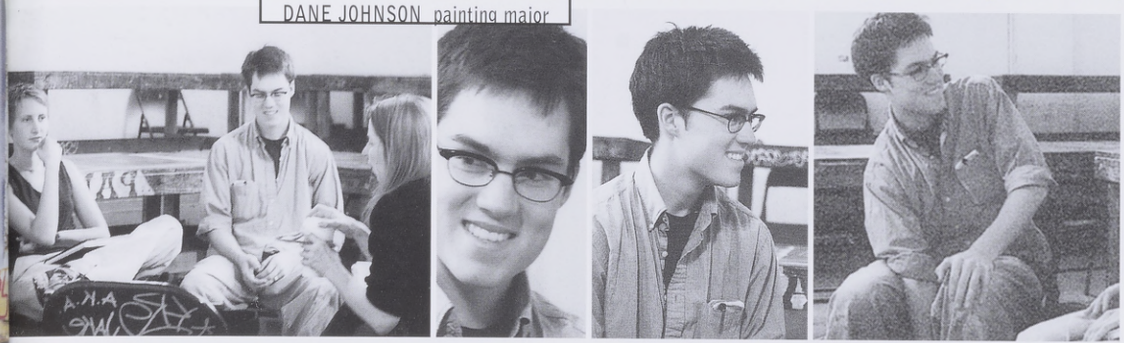
		Year 1
units	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition
		Year 2
	9	Major Studio
	9	Elective Studio
	3	Art History
	6	Western Civilization
	3	Mathematics
		Year 3
	9	Major Studio
	9	Studio Electives
	3	History of New Genres
	3	Social Science
	3	Liberal Arts Elective
	3	Natural Science
		Year 4
	6	Major Studio
	9	Studio Electives
	6	Methodologies of Modernism
	3	Art History
	3	Senior Review
	3	Studies in Global Culture

A visitor to the Walter & McBean Galleries viewing artwork displayed during the Spring Show, an annual campus-wide exhibition of student work that takes place each May.

Undergraduate student working on a painting in one of the school's group painting studios.

"Some of the most interesting critiques I've had have been between students. Lots of times, we'll all be working together in the painting studio. I'll start talking to someone and after a while I'll realize that I'm having a critique of my work that I didn't expect. I've gotten a lot of great insights from peers."

DANE JOHNSON painting major



"When I came here, I knew that painting was important to me, but I lacked a subject for my paintings. I'm still in the process of figuring out what my paintings are about. In the meantime, I'm using figure painting as a starting point. I'm concentrating on learning how to paint really well. My technique has really improved, my paintings have become thicker and richer, and my sense of color is much better now."

The BFA Painting Major

units		
		Year 1
	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition
		Year 2
	9	Major Studio
	9	Studio Electives
	3	Art History
	6	Western Civilization
	3	Mathematics
		Year 3
	9	Major Studio
	9	Studio Electives
	3	Art History
	3	Social Science
	3	Liberal Arts Elective
	3	Natural Science
		Year 4
	6	Major Studio
	9	Studio Electives
	6	Methodologies of Modernism
	3	Art History
	3	Senior Review
	3	Studies in Global Culture

Faculty

Timothy Berry
Pegan Brooke
Dewey Crumpler
AP Gorny
Pat Klein
Shari Lamanet
Fred Martin
Bruce McGaw
Jeremy Morgan
Irene Pijoan
Brett Reichman
Sam Tchakalian
Mark van Proyen
Carlos Villa

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

Painting

Unlike some painting departments that embrace an "official" style and revolve around the work of one or two established teachers, the Art Institute's Painting program has over a dozen full- and part-time faculty, each with a prominent career and highly original style. Passionately committed to their own visions, they nevertheless share the belief that an educational institution should open the door to a multiplicity of serious viewpoints—a fact attested to by the constant stream of distinguished visiting artists who are invited to add even greater depth to the program.

The faculty share other basic attitudes as well; for instance, a belief that painting requires a certain rigor. The visual artist must learn how to "see." Seeing is not something straightforward and simple that can be learned overnight. Rather, it develops gradually through perseverance in a challenging and supportive environment. Students begin to see when they start to appreciate that, consciously, everything in the work "communicates unconsciously." The totality of elements—the ensemble—is the ultimate symbol, rather than any single element. Ensemble has as its nature the task of carrying the deepest meaning. Therefore, students must take responsibility for everything they place on the canvas. To do any less would be to compromise the integrity of the art form. The faculty expect no less of themselves. They welcome students who are ready to embrace painting as a serious and rewarding pursuit.

Photography

The Photography program balances the teaching of craft, history, and contemporary forms with the critical examination of conventional forms of art making. The faculty encourages students to investigate the uncertain and creative ground between what is known and what is being discovered—a ground fertile to new ideas and yet open to inspiration from past visual history.

The curriculum is designed to give students the technical training and aesthetic awareness to develop a strong individual expression as an artist. The faculty represents a broad range of interests and aesthetics; there is no "house style" that students are asked to imitate. Course offerings often reflect the individual passions and concerns of the instructors.

Photography graduates have taken many paths after leaving school. Some have become fine arts photographers exclusively, while others have combined their artistic vision with teaching, commercial photography, curatorial work, and various professional careers. In every case, though, their ability to do their work creatively has been the legacy of their education at SFAI.

"We have always been somewhat unpredictable and 'messy.' That makes some people nervous; they want a greater emphasis on order, on teaching by syllabus. Yet when you look at who's showing in galleries, it's not the students who were taught by the book."

— Linda Connor, Faculty

Faculty

Ann Chamberlain
Linda Connor
Jack Fulton
Reagan Louie
Henry Wessel

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

The BFA Photography Major

Year 1

units		
	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition

Year 2

9	Major Studio
9	Studio Electives
3	Art History
6	Western Civilization
3	Mathematics

Year 3

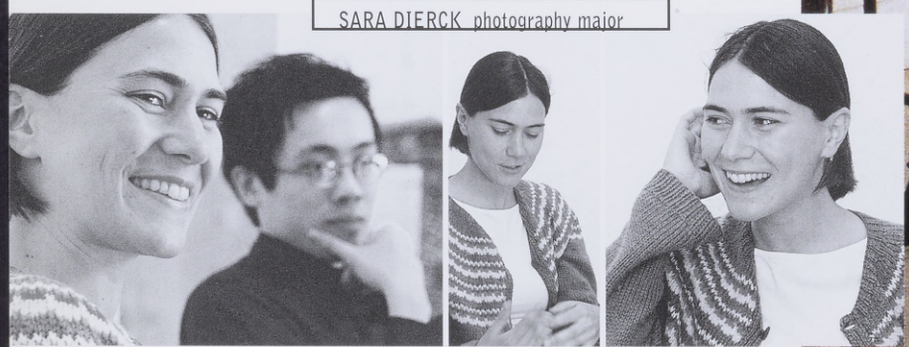
9	Major Studio
9	Elective Studio
3	Photography Art History
3	Social Science
3	Liberal Arts Elective
3	Natural Science

Year 4

6	Major Studio
9	Studio Electives
6	Methodologies of Modernism
3	Art History
3	Senior Review
3	Studies in Global Culture

"I didn't know too much about contemporary photography before I came here. So I appreciated classes like Understanding Photography with Deborah Bloomfeild. It's one of the best classes I've taken, and it gave me an overview of photo history and movements. It also taught me how to look at and discuss photography."

SARA DIERCK photography major



"The entire Art Institute environment affects my work. I'll go to a class and critique someone's photographs, then the teacher will lecture or show slides. I'll go to an art history class and learn about the early years of photography. I'll have lunch in the café and talk to other students about art. It's all part of the process."

This advanced photography class shows the age diversity of students at the Art Institute. Many freshman enter the school directly after high school, but an equal number of students join the Art Institute community in their mid-twenties, mid-thirties, or mid-forties.

"I've learned a lot about life through printmaking. The process requires physical labor and training, so it teaches you how to be patient. Printmaking also taught me about community. When a group of us are working together in the studio, collaborations and exchanges are constantly taking place."

MARY JANACEK printmaking major

"I learned the Xerox transfer technique in my monoprint class. I tried out the process using some family photographs, and my interest in portraiture blossomed. I've been working on a series of prints based on family photo albums. Experimenting with technique led me to discover how printmaking lends itself to photography. It started me on a whole new body of work."

Printmaking

Studying printmaking at the San Francisco Art Institute brings students into contact with an overlapping of people and ideas. Offering a wide range of media, technology and process are taught as syntax and language to promote inventiveness and individuality. Students working with print media are encouraged to question conceptual standards, while gaining mastery in traditional and contemporary processes. The printmaking faculty is committed to providing a challenging studio environment with quality equipment and facilities in which the manifestation of one's idea and the critical analysis of one's work are primary to the overall philosophy of the discipline.

While traditional printmaking disciplines serve as the foundation for technical information, experimental and conceptually oriented approaches to the medium are strongly encouraged. Students are encouraged to work with fluidity across disciplines and be innovative in their thought and work. Printmaking is considered a theoretical language of evolving ideas, and the curriculum reflects this. The history of printmaking is taught through classes held at the Achenbach Foundation for the Graphic Arts, located at the California Palace of the Legion of Honor. The Achenbach Foundation is the largest collection of historic and contemporary works of art on paper on the West Coast.

The BFA
Printmaking Major

Year 1

units		
	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition

Year 2

9	Major Studio
9	Studio Electives
3	Art History
6	Western Civilization
3	Mathematics

Year 3

9	Major Studio
9	Studio Electives
3	History of Printmaking
3	Social Science
3	Liberal Arts Elective
3	Natural Science

Year 4

6	Major Studio
9	Studio Electives
6	Methodologies of Modernism
3	Art History
3	Senior Review
3	Studies in Global Culture

Faculty

Timothy Berry
AP Gorny
Charles Hobson
Robert Johnson
Paul Klein
Gordon Kluge
Suzanne Olmsted

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

An undergraduate student, Melissa Soika, working with graduate student Alex Kahn on a print.

Sculpture studio.

The BFA
Sculpture Major

units		
		Year 1
	3	Interdisciplinary Core
	15	Studio Electives
	6	Art History
	6	English Composition
		Year 2
	9	Major Studio
	9	Studio Electives
	3	Art History
	6	Western Civilization
	3	Mathematics
		Year 3
	9	Major Studio
	9	Studio Electives
	3	History of Sculpture
	3	Social Science
	3	Liberal Arts Elective
	3	Natural Science
		Year 4
	6	Major Studio
	9	Studio Electives
	6	Methodologies of Modernism
	3	Art History
	3	Senior Review
	3	Studies in Global Culture

Faculty

Richard Berger
Melissa Pokorny
John Roloff

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Sculpture

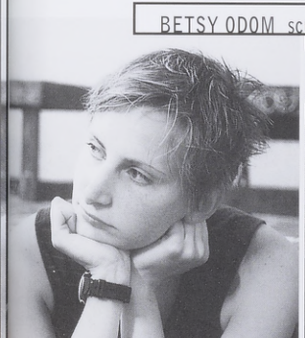
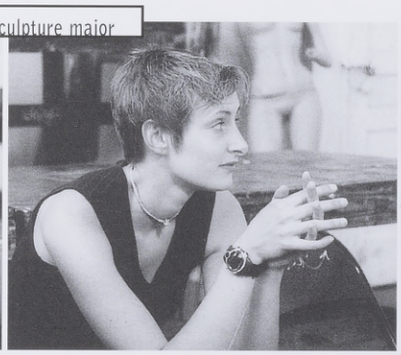
The program in Sculpture is about more than simply "making statues;" it's about learning how to orchestrate space. Students are asked to think deeply about what it is they want to say. They are taught that realizing their visions three-dimensionally involves a high level of problem solving that requires them to think about such issues as placement and location, as well as discrete objects—in other words, to think about all of the parameters that together contribute to the meaning of a work.

Faculty interests reflect the different approaches to three-dimensional image making. Faculty often do their own work on campus so that students get the chance to see instructors' decision-making processes unfold. The full-time faculty is regularly augmented by visiting faculty and guest lecturers, who reflect a wide range of interests. Recent guests include master mason Bernard Delage, who worked with students in stonecutting and shared his experiences in restoring the great French cathedrals; as well as German sculptor Werner Klotz, whose classes often focus on site-specific installation and public art.

"I am most interested in interdisciplinary works that address science, politics, and the nature of the materials used. When I teach, I emphasize the notions of risk and failure, and I have my students evaluate what these words mean within the context of art."

—John Roloff, Faculty

BETSY ODOM sculpture major

"When I first came here, I was making conceptual installations that hid behind a fun facade. The only people who understood them were children. Now, my work is developing, I'm trying not to hide. I don't need punch lines anymore. I'm from Mississippi, and at home it was art if you put a magnolia in it. Here, art doesn't have to be pretty."

"Being here has helped me discover sources for my work. I've been looking at my Southern background. Last semester, I used Southern imagery like the stars and bars in prints. I made a video about a banjo. I'm also branching out to explore gender issues and sexuality. I'm not knocking the South, but I feel a lot safer being myself here."

Art Education

Many artists want to expand their art practice outside the studio, entering into related areas such as teaching, facilitating, or collaborating with groups. Interaction with students and the public has become an extension of their studio work. The value of art in general education is also being reassessed and redefined. Perennially on the margins of education, art is beginning to find its way back into curricula, its crucial role in learning and development increasingly appreciated by educators. Art making is proving to be a viable form of pedagogy; many teachers are teaching academic subjects through the arts. Just as some art is moving out of the studio, art is moving into the core of education.

The Art Education Track developed in collaboration with San Francisco State University (SFSU) may be pursued simultaneously with major and elective curricula and prepares students to enter the one-year Teaching Credential Program at SFSU. To enter the Teaching Credential Program, students complete the following requirements in studio and art history through their major and/or elective curriculum.

Art Education Track
Required Studio Courses

33 units of college credit in studio art, which must include:

units	3	Painting and Drawing
	3	Sculpture
	3	Ceramics
	3	Media Technology (Photo, Video, Digital Media, and/or Film)
	3	Printmaking
	3	Art Education Methods and Practice

18 of the required studio units may be lower division (courses numbered 100–199), 15 of the required studio units must be upper division (courses numbered 200–300) or graduate level.

Required Art History Courses

15 units of college credit in Art History, which must include:

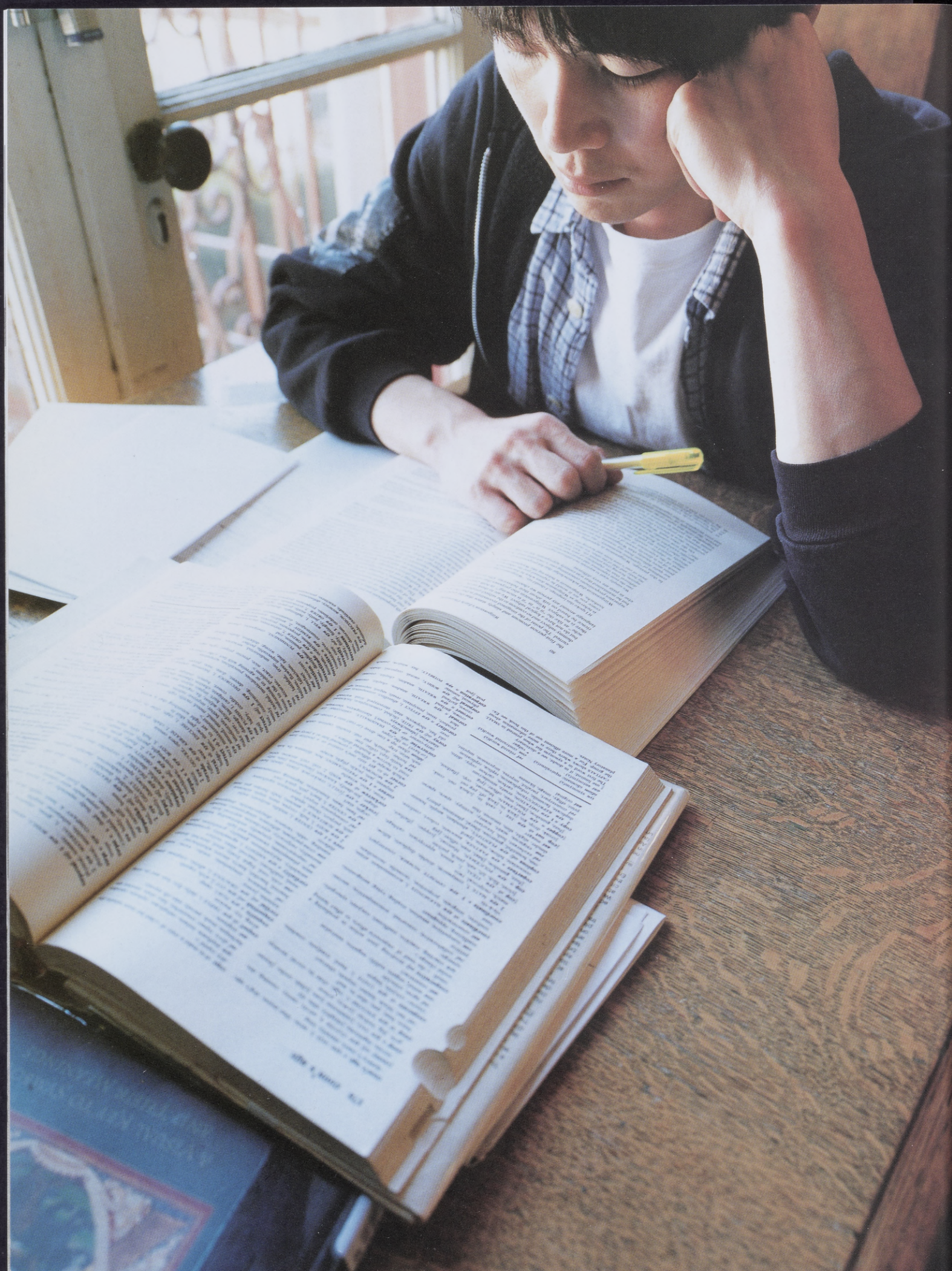
units	3	Non-Western Art History
	3	Twentieth-Century Art History

Applications to the SFSU Teaching Credential Program are prepared in the senior year while students are enrolled in the required SFAI-based Art Education Track.

"I worked with kids in the Tenderloin to create a mural. At first I couldn't figure out how that related to my work. I thought, this is just a craft project, what does it have to do with me? But as time went on, I was drawn to the little girls in my group, the ones who were timid with their work. I wanted to encourage them to go beyond painting unicorns and hearts, to blast out as much as the boys. I developed a curriculum that would help them to do that. I showed videos by women artists. I growled as I painted and encouraged them to do the same. I definitely would like to teach again."

Visitors to the Diego Rivera Gallery discussing artwork displayed during the Spring Show, an annual campus-wide exhibition of student work that takes place each May.

"We read lots of philosophy and theory, and our talks revolve around what we read. *Abject Art* by Julia Kristeve really opened my mind. I read Freud, and understood that most of what I'm working with comes from the unconscious. Everyone here seems to be reading *The Poetics of Space* by Gaston Bachelard, which gave me insight into different spaces and what they mean to people—like drawers being an intimate space to put secrets in. I end up relating all of these ideas back to my notion of art making. The exposure nudges my work to a higher level."



Liberal Arts and Art History

Our liberal arts curriculum builds on the Art Institute's historical focus on the critique. We create a rich and complex relationship between the liberal arts and the studio arts, so that when students go to their critiques, they draw on a real knowledge of culture and how it functions, how images circulate within it, how they are consumed, how they are produced, the economies those images circulate through, and the aesthetic histories they belong to.

In designing the liberal arts curriculum, the Art Institute considers what artists need to know about the history of art and literature, about contemporary critical ideas and theories, in order to support their own work. The effect that studio practice has on intellectual learning is very distinct, and our challenge is to create a culture of learning based on that insight.

Students learn to use language as a medium for expressing ideas about their work and each other's work. As artists, they need to be literate in multiple ways: aesthetically, critically, digitally, and as communicators. They also need to know what has come before and how it has affected the present, so that as artists they can see opportunities both in the studio and beyond the studio.

There are established requirements in the curriculum, but flexibility allows students to create their own individualized education. Our students grasp this flexibility with amazing ingenuity. They interact with the structure and pull out of it the things that are going to help them refine their own vision. The curriculum is not a static structure; it's an invitation to become involved in the course of one's own learning.

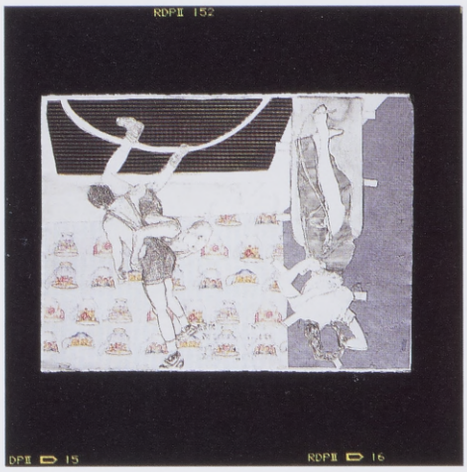
Faculty

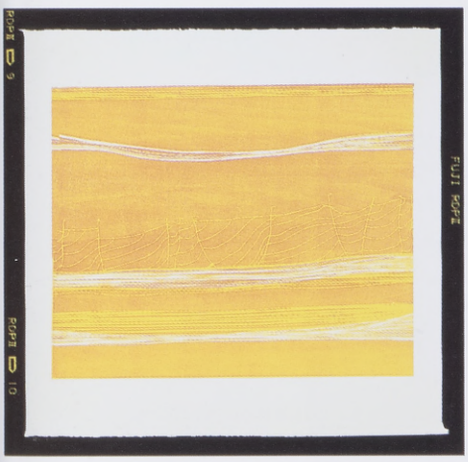
Ruth Beames
Bill Berkson
Kathie Cinnater
Dewey Crumpler
Catherine Greenblatt
Jonathan Lang
Keith Manson
Fred Martin
Ray Mondini
Anna Novakov
Zeese Papanikolas
Mark van Proyen

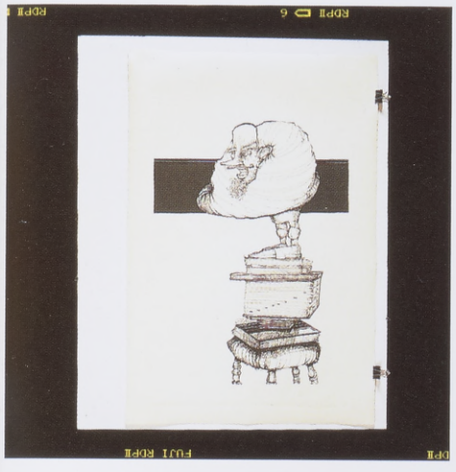
Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

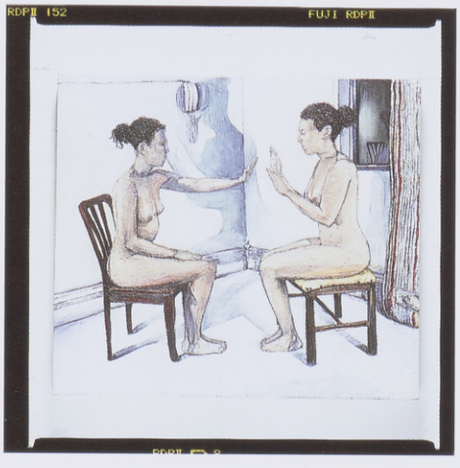
"Anna Novakov's art history classes are very, very intriguing. The information she offers helps me create ideas outside of class. Sometimes, hearing her lecture is like listening to a story. We hear about what people actually did and things that happened many, many years ago. I begin to draw parallels with the way people behave today—and this really gets my ideas rolling."

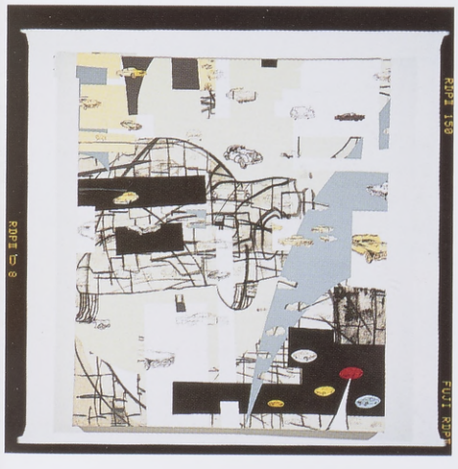
"Artists need to be literate in many different ways: aesthetically, critically, digitally, and as communicators. Familiarity with artists of the past helps students learn to use language as a medium for expressing ideas about their work and each other's work."

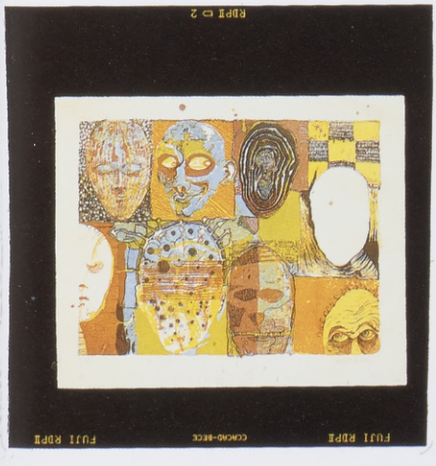


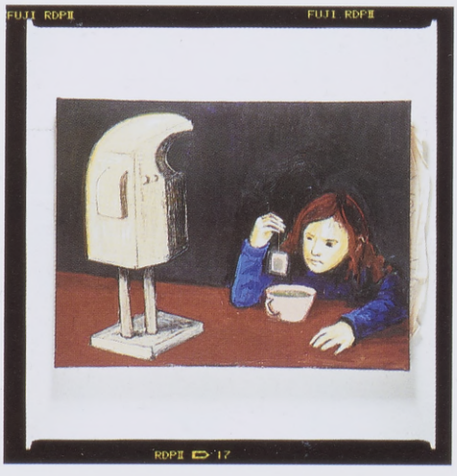












Credits, left to right:

Row 1
Tape Babies, Betsey Odom
One, Laila Carlsen
Hairbrush, Homage Assemblage, Denise Laws;
Untitled #6, Victor Hernandez
Ped X-ing Series, Sara Dierck and Michael Dodge

Row 2
A Big Mess..., Macon Reed
Modern Day Geisha, Danielle Hubbard
Untitled, Desiree Bramlett
Untitled, Roy Huerta
Still Life, Servando Garcia

Row 3
Skippy II, Judith Gannon
Gather, Taylor Absher
Still Life, Servando Garcia
Traffic, Matt Gibbs
Ruduction, Tamara Krames
Petals and Dirt, Erisha Erikson

Row 4
Untitled, Dan Johnson
Quien Di Yo Que Soy o No Soy?, Christina Portela
Untitled, Annie Costello
Untitled, Matthew Gibbs
Good Girl, Mary Janacek
Girl With Tea, Aaron Curry

High School Partnership Program

The San Francisco Art Institute High School Partnership Program fosters close relationships with a variety of public and private high school art programs; providing scholarship funds; advanced placement (AP) credit for studio, as well as liberal arts; International Baccalaureate articulation; application fee waivers and an Art Institute faculty exchange to member schools for workshops and other classroom enrichment activities. For more information visit www.sfai.edu/database/associates.asp.

BENEFITS OF MEMBERSHIP

Undergraduate Application Fees Waived
No application fees are charged to students applying from Partner schools.

Undergraduate Scholarships
Partner school faculty select one scholarship recipient annually to receive a four-year merit scholarship; 2000–2001 Scholarships valued at $32,000 each.

Advanced Placement (AP) and International Baccalaureate Credit Articulation
Advanced Placement liberal arts and studio credits granted to a maximum of 30 units—one year. International Baccalaureate credit granted for liberal arts and studio up to a total of 30 credits.

Application deadlines vary by school. Check with your faculty for your school's deadline.

MEMBER SCHOOLS

Alabama School of Fine Arts
Birmingham, Alabama
Albert Einstein Senior High School
Kensington, Maryland
Albuquerque Academy
Albuquerque, New Mexico
Alexander W. Dreyfoos Jr. School of the Arts
West Palm Beach, Florida
Armand Hammer United World College of the American West
Montezuma, New Mexico
Armory Center for the Arts
Pasadena, California
Carver Center for the Arts and Technology
Towson, Maryland
Coronado School for the Arts
Coronado, California
Douglas Anderson School of the Arts
Jacksonville, Florida
Fort Hayes Metro Education Center
Columbus, Ohio
Hamilton High School
Los Angeles, California
Houston School for the Visual and Performing Arts
Houston, Texas
Idylwild Arts Academy
Idylwild, Califfornia
Lawrence High School
Lawrence, Kansas
Los Angeles County High School for the Arts
Los Angeles, Caliifornia
Maybeck High School
Berkeley, California
Metropolitan Arts Institute
Phoenix, Arizona
Mountain View High School
Mountain View, California
Nevada Union High School
Grass Valley, California
New School for the Arts
Pheonix, Arizona
New World School for the Arts
Miami, Florida
North Carolina School of the Arts
Winston-Salem, North Carolina
Perpich Center for Arts Eduation
Golden Valley, Minnesota
Pius XI High School
Milwaukee, Wisconsin
Redwood High School
Larkspur, California
Saint Mary's Hall
San Antonio, Texas
San Francisco University High School
San Francisco, California
Santa Monica High School
Santa Monica, California
School of the Arts
San Francisco, California
Shawnee Mission North High School
Shawnee Mission, Kansas
Spence School
New York, New York
The Catlin Gabel School
Portland, Oregon
The Chicago Academy for the Arts
Chicago, Illinois
The Duke Ellington School of the Arts
Washington, D.C.
Thurgood Marshall Academic High School
San Francisco, California
Torrey Pines High School
Encinitas, California
Urban School of San Francisco
San Francisco, California
Walnut Hill
Natick, Massachusetts

Merit Scholarships at the San Francisco Art Institute

APPLICATION DEADLINE: March 1

The thought of financing a first class education at a private college can be a daunting one. Many students automatically assume that they will have to settle for their second or third choice of school. For more than twenty years, the San Francisco Art Institute's Merit Scholarship Program has been assisting talented students from around the globe to realize their dream of obtaining the best fine arts education available:
A truly personalized education from a celebrated faculty that is keenly committed to your individual growth, both as an artist and as a person.

OSHER SCHOLARSHIP
Funded by a generous endowment gift from the Bernard Osher Foundation, the prestigious Osher Scholar program recognizes and supports outstanding entering undergraduate students at 18 colleges and universities nationwide. Oshers scholarships are awarded annually to the top entering students identified by the Merit Scholarship Selection Committee. Osher Scholars are additionally eligible to apply for the Osher Scholars Summer Study/Travel Abroad Program, which offers travel or study abroad grants for summer study while students are enrolled at the Art Institute.

PRESIDENTIAL SCHOLARSHIP
Designated by the President of the San Francisco Art Institute and awarded by the Merit Scholarship Selection Committee. San Francisco Art Institute Presidential Scholarships are offered to those applicants whose work and experience best exemplify the journey of self-discovery and search for their own authentic vision that is the legacy of the San Francisco Art Institute.

DEAN'S INCENTIVE SCHOLARSHIP
Designated by the Dean of Academic Affairs on behalf of the San Francisco Art Institute's faculty, Dean's Incentive Scholarships are awarded by the Merit Scholarship Selection Committee to those applicants each year who the faculty believe will thrive on the San Francisco Art Institute's sense of community and relish the passionate, intellectual exchange that is the legacy of the San Francisco Art Institute faculty and students.

T.C. Cannon Scholarship for Native American Artists

APPLICATION DEADLINE: April 1

The T.C. Cannon Scholarship, named for noted Native American artist T.C. Cannon (Kiowa-Caddo), is awarded to one Native American applicant to the San Francisco Art Institute's Bachelor or Master of Fine Arts program each year who exhibits artistic excellence and an exceptional commitment to the fine arts. The scholarship consists of a full tuition waiver for one year and a $7,000 annual scholarship in subsequent years.

Contact the Admissions Office for more information about these and other scholarships.

BFA Admission

The undergraduate admissions process is highly personal. Applicants are reviewed on a case-by-case basis. The Admissions Committee, in cooperation with the faculty, makes all undergraduate decisions. The committee bases decisions on 1) the quality and appropriateness of the portfolio; 2) the degree to which the statement of purpose communicates strong ideas and demonstrates a written ability to articulate a personal vision; and 3) the quality of prior academic coursework and test scores, which predict the probability of success in SFAI's liberal arts curriculum.

Each undergraduate applicant may apply to one of eight areas of study: Digital Media, Film, Interdisciplinary, New Genres, Painting, Photography, Printmaking, and Sculpture. See BFA curricular requirements for more information about these choices.

Applications to the Art Institute's BFA program are accepted on a rolling-admission basis throughout the calendar year. To ensure the best class schedule, apply well in advance of the registration period for the semester in which you hope to enroll: by early May for the fall semester and by early December for spring.

APPLICATION DEADLINES

Fall Semester: Applications reviewed on a continuing basis through September 1
Spring Semester: Applications reviewed on a continuing basis through January 15
Merit Scholarship deadline: March 1 (see scholarship section for details)

How to Apply

APPLICATION PROCEDURE

- Completed and signed application form.
- $50 nonrefundable application fee.
- Written statement of purpose.
- Official sealed high school transcripts with proof of graduation sent directly from the school to SFAI.
- SAT or ACT examination results: required for all U.S. applicants who have been out of high school for fewer than five years and have not received an associate's or bachelor's degree prior to enrolling at SFAI.
- Official sealed academic transcripts: sent directly to SFAI from all undergraduate colleges and universities previously attended.
- At least one letter of recommendation from a current or former instructor, preferably an art teacher. See SFAI recommendation form for further instructions.
- Personal interviews and additional documents are recommended, and may, in some cases, be required. You will be notified if that is the case.
- **Portfolio.** An undergraduate portfolio should include twelve to twenty examples of visual art that reflect your imagination and originality. Although the body of work must demonstrate technical proficiency, do not include exercises and assignments. We are looking for a commitment to exploration and a developed personal point of view. If your goals are not consistent with what SFAI can offer, the portfolio will help us determine that, too. A portfolio may include painting, drawing, digital media, mixed media, photography, film (no scripts), printmaking, sculpture, video,

and documentation of installation. Creative writing, sketchbooks, and proposals may also supplement this visual work. In reviewing undergraduate portfolios, we are chiefly concerned about whether SFAI is the right place for you to pursue your art.

By mail:
Send twelve to twenty slides of your work, encased in a clear plastic slide sheet (each slide should be marked with your name). Original work smaller than 20" x 30" may be sent by mail at your own risk. Films and videos should be kept to a maximum of fifteen minutes and should be accompanied by viewing instructions. Acceptable formats are Super-8 or 16mm film and VHS tapes (U.S. format, NTSC only). Acceptable computer formats are SyQuest 135 or 200, Zip 100, or CD-ROMs.

All portfolios must be accompanied by an inventory, which lists title, date completed, size, and media of each piece. Please avoid sending binders, plastic page sleeves, or excessive packing materials.

In person:
Original work, slides, digital media, film, and video may be presented in person at SFAI. Original work that is larger than 20" x 30" may only be presented in person at SFAI or at one of approximately thirty off-campus Portfolio Days held at various locations throughout the country. Call the Admissions Office or visit our website at www.sfai.edu for details. Arrangements for interviews may be made by contacting the Admissions Office Monday through Friday (9 am–5 pm PST) at 1.800.345.7324.

INTERNATIONAL APPLICATION REQUIREMENTS

The U.S. Immigration and Naturalization Service approves the Art Institute for enrollment by non-immigrant alien students. All international students must attend full-time (at least 12 semester units).

International applicants must meet the standard BFA admission requirements and are required to provide the following additional materials:

1. Results of the TOEFL examination (Test of English as a Foreign Language). Information concerning the TOEFL and English language programs is available from U.S. embassies and consulates. Students may also be required to submit a writing sample and schedule an interview to determine speaking proficiency.
2. Certified English translations and copies of original transcripts of all secondary school records, college records, school certificates, and results of matriculation examinations.
3. Certificate of Finances form. The U.S. Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. This form is sent to international students upon acceptance. When these documents have been correctly completed and returned to the Admissions Office, the Art Institute issues the I-20 form for the student F-1 visa. The I-20 is usually issued two months before courses begin.

TOEFL REQUIREMENTS (ALL APPLICANTS)

Minimum Score*	Unconditional Acceptance
500 (paper based)	600 (paper based)
173 (computer based)	250 (computer based

* *Students scoring below this level will be required to participate in all or part of SFAI's English as a Second Language program. Demonstrated proficiency in both written and spoken English is required of all students wishing to remain in the program.*

RETURN OF BFA PORTFOLIOS

Applicants are responsible for the cost of returning portfolios. We highly recommend that all undergraduate applicants enclose a self-addressed stamped envelope with their portfolios. Portfolios accompanied by check or money order will be returned by first-class mail. Portfolios that are returned to SFAI, that remain unclaimed, or that lack sufficient postage will be discarded after thirty days. Local applicants may pick up their work in person within thirty days of notification of acceptance or denial; unclaimed portfolios will be discarded after thirty days. Applicants who wish to insure their work must make their own arrangements. SFAI assumes no responsibility for any damage to work occurring either in transit or while on campus for review.

RETURN OF INTERNATIONAL PORTFOLIOS

Applicants are responsible for the cost of returning portfolios. We highly recommend that applicants prepare portfolios for return by properly wrapping and addressing original work, slide sheets, films, or video. International applicants must provide an international money order (U.S. currency only) with adequate return postage. Portfolios that are returned to SFAI, that remain unclaimed, or that lack sufficient postage will be discarded after thirty days. Applicants who wish to insure their portfolios must make their own arrangements. SFAI assumes no responsibility for any damage to work occurring either in transit or while on campus for review.

NOTIFICATION OF ACCEPTANCE

Applicants are notified in writing of their acceptance or rejection. Decisions are made soon after receipt of all required materials or within two to four weeks of established deadlines. All documents other than the portfolio become the property of SFAI and cannot be returned.

REGISTRATION

Accepted students must send in a completed Statement of Intent and pay a $100 non-refundable tuition deposit in order to register for classes. An admissions counselor will work with new students to develop a program of courses designed to meet individual needs and interests. Registration begins in early May for the fall semester and early December for the spring semester.

BFA Transfer Credit

TRANSFER CREDIT FOR UNDERGRADUATE STUDENTS

Credit from regionally accredited colleges or universities is applied on a course-by-course basis to the Institute's undergraduate degree program, if it is related to the curriculum of the degree program. Credit from schools that are professionally (and not regionally) accredited may be accepted for the undergraduate degree program, and applied on a course-by-course basis for studio credit only.

TRANSFER CREDIT FOR INTERNATIONAL STUDENTS

Certified true copies of original academic records are accepted if an appropriate school, agency, or government official has prepared them. In cases in which official academic records are not issued in English, the official transcript or certified copy in the native language must be accompanied by an official English translation. Both copies, in the native language and in English, are required to identify and evaluate educational records according to professional standards and procedures established by the American Association of College Registrars and Admissions Officers (AACRAO).

ADVANCED PLACEMENT (AP)

The San Francisco Art Institute participates in the College Board's Advanced Placement program to recognize college-level academic achievement prior to baccalaureate matriculation and to encourage high school students to pursue advanced studies in their areas of interest. Placement (in semester units) is determined by the student's AP scores, the recommendations of the American Council on Education, and the appropriateness of the exam material in meeting the Institute's curricular requirements. Credit for Art Studio Drawing and Art Studio General Portfolio is only granted to students matriculating from approved SFAI High School Partner schools.

INTERNATIONAL BACCALAUREATE NORTH AMERICA (IBNA)

The International Baccalaureate (IB) program is similar to the French "baccalaureate" or the German "Abitur," whose qualifying exams are recognized for entrance into most European postsecondary educational institutions. In the U.S., the IB program is similar to the College Board's Advanced Placement program with its series of qualifying courses followed by nationally normed examinations recognized for college credit. The Art Institute participates in the Diploma Program of the IB, a comprehensive two-year curriculum taught in participating secondary schools to students bound for United States and international universities. The San Francisco Art Institute will award credit for IB "higher level" examinations with a minimum score of 4 if the subject matter of the IB preparatory course is relevant to the SFAI curriculum. Credit is awarded on a course-by-course basis to a maximum of 30 semester units, with no more than 12 semester units to be awarded from any one subject-matter group.

BFA Curriculum Guide

BFA LIBERAL ARTS REQUIREMENTS

English Composition A	3 units	Focused development in writing and discussion skills.
English Composition B	3 units	Focused development in writing with an emphasis on analysis.
Western Civilization A	3 units	Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance.
Western Civilization B	3 units	Survey of major historical events from the 15th century through the development of the European avant-garde in the 19th century.
Natural Science	3 units	Science course covering lab, theory and history of topics such as astronomy, biology, physics, etc.
Math	3 units	College-level mathematics course designed to achieve basic competency.
Social Science	3 units	Focused examination of social systems such as psychology, history, political science, etc.
Studies in Global Culture	3 units	Coursework that concentrates on the contributions of diverse cultures, specifically ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.
Elective	3 units	Any liberal arts class including art history and foreign languages.

RESIDENCY REQUIREMENTS (NOT ACCEPTED IN TRANSFER)

Methodologies of Modernism	3 units	Part 1 of an in-depth examination of 20th-century cultural history and its relationship to visual art.
Methodologies of Modernism	3 units	Part 2 of this study focuses on systems of critical inquiry such as psychoanalysis, historical dialectical materialism, structuralism, etc.

ART HISTORY REQUIREMENTS

Art History Survey A	3 units	General survey of art history from prehistory through the Gothic time period.
Art History Survey B	3 units	General survey of art history from the Renaissance through the 20th century.
Art History Survey C	3 units	Study of contemporary art in Northern America and Europe from the 1950s until the present.
Art History Elective	3 units	Any art history class such as History of Japanese Art, History of Cinema, History of Women Artists, etc.
Art History Elective/Major	3 units	Art history in a student's major area. For example, Photography majors must take History of Photography; Interdisciplinary and Painting students may choose another elective.

BFA STUDIO REQUIREMENTS

Major	Studio Requirements*		Electives**
Interdisciplinary	3 units	Artist as Citizen	51 units in any fine arts discipline
	6 units	Interdisciplinary Seminar	
	3 units	Interdepartmental Theory	
	3 units	Interdisciplinary Senior Review	
Film	6 units	Beginning Film	36 units in any fine arts discipline
	27 units	Film Electives	
	3 units	Senior Review Seminar	
New Genres	3 units	Beginning New Genres	36 units in any fine arts discipline
	30 units	New Genres Electives	
	3 units	Senior Review Seminar	
Painting	6 units	Beginning Drawing	36 units in any fine arts discipline
	6 units	Drawing Electives	
	6 units	Beginning Painting	
	15 units	Painting Electives	
	3 units	Senior Review Seminar	
Photography	3 units	Beginning Photography	36 units in any fine arts discipline
	9 units	Photography Department Requirments	
	6 units	Distribution Requirements	
	15 units	Photography Electives	
Printmaking	6 units	Senior Review Seminar	36 units in any fine arts discipline
	6 units	Drawing Electives	
	27 units	Printmaking Electives	
	3 units	Senior Review Seminar	
Sculpture/ Ceramics	3 units	Beginning Sculpture	36 units in any fine arts discipline
	3 units	Intermediate Sculpture	
	6 units	Drawing Electives	
	21 units	Sculpture Electives	
	3 units	Senior Review Seminar	
Digital Studies	3 units	Intro to Digital Media as Fine Art I	36 units in any fine arts discipline
	3 units	Intro to Digital Media as Fine Art II	
	3 units	Introductory Authoring for the Web	
	3 units	Intro to 3D Worlds	
	3 units	Fundamental Programming and Interactivity for Artists	
	3 units	Senior Review	
	3 units	History of Reproducibility (Art History Requirement)	
	3 units	Digital Theory	
	3 units	Distribution D1 Options: Beginning Digital Video, Beginning Digital Photo, or Digital Theory	
	3 units	Distribution D2 Options: Further 2D Digital Media, Intermediate Authoring for the Web, Digital Sound, or Interdisciplinary Digital Workshop	
	6 units	Digital Media Electives	

** Up to 36 units may be transferred into elective studio

Costs and Financial Aid

TUITION

The San Francisco Art Institute's stated annual tuition for 2000–01 is $20,200. Tuition may increase from year to year. For current tuition information see the "Costs and Financial Aid" section of our website at www.sanfranciscoart.edu/database/aacosts.asp. Interested candidates for admission should be aware that the stated annual tuition is often significantly discounted through SFAI's student aid program.

HOW TO APPLY

The financial aid program at the San Francisco Art Institute provides financial assistance and advising to degree-seeking students who are citizens or permanent residents of the United States. Financial aid is available in the form of scholarships, grants, loans, and part-time Federal Work-Study employment. Most awards are based on a demonstration of financial need and the amount of funds available at the time of application. Scholarships, graduate fellowships, and some educational loans do not require a demonstration of financial need. Financial aid applicants are automatically considered for all programs for which they are eligible. Virtually all aid applicants are eligible for some form of financial assistance. To receive financial aid you must

- be accepted into a degree program
- be enrolled for a minimum of six units per semester
- meet appropriate deadlines

Financial aid awards are made on a rolling basis beginning April 1 of each year for the next summer, fall, and spring enrollment periods. Cal Grant (California's resident grant program) applications must be filed no later than March 2 to be considered. Applicants filing early receive priority for available institutional aid (SFAI grants, SEOG, and Federal Work-Study). Late applications will result in decreased aid.

FINANCIAL AID PRIORITY DATES

	Summer Entry	Fall Entry	Spring Entry
BFA Merit Scholarships	not available	March 1	not available
California Residents	March 2	March 2	March 2
Packaging (First Priority)	March 1	March 1	December 1
Application Late (Reduced SFAI Grant)	July 15	July 15	January 1
Last Date to Apply	August 1	September 1	January 15

Costs of Attending

Periodically, SFAI conducts a survey of all enrolled students to determine average monthly living expenses. SFAI uses these figures to determine financial aid eligibility. Although they may not reflect your actual expenses in all cases, they do reflect an average student expense budget. Adjustments for married students or students with dependents are based on the needs analysis performed using data from the Free Application for Federal Student Aid (FAFSA); these adjustments do not change the student budget.

For the 2000 to 2001 academic year, SFAI's tuition, health insurance premium, and estimated costs for room and board, supplies, personal expenses, and local transportation are shown in the table below.

MANDATORY REGISTRATION FEES

Registration Fee: In order to guarantee class space to entering students, SFAI must receive a nonrefundable registration fee of $100 and a completed Statement of Intent to register form within thirty days of notification of acceptance.

The registration fee is applied toward the first semester's tuition.

Health Insurance: SFAI requires all full-time students to purchase health insurance. This requirement may be waived upon presentation of proof of other coverage. The 2000–2001 insurance premium is $498.

TUITION PAYMENT

Tuition is due and payable upon registration unless alternative arrangements have been made previously with the Student Accounts Office. Checks and bank drafts should be made payable to the San Francisco Art Institute. SFAI offers several tuition payment options that enable students to pay in monthly installments.

Payment plans are available to students enrolled for 6 or more units per semester for the fall and spring semesters only. Detailed information about tuition payment plans is sent to students after notification of acceptance. Information about payment plans is also available from the Student Accounts Office.

ESTIMATED COSTS OF ATTENDING SFAI

Tuition	$ 20,200*	$ 842 per unit	
Health Insurance	$ 498	$ 208 fall term $ 290 spring and summer terms	May be waived upon presentation of proof of other coverage
Housing and Food	$ 7,200	$ 800 per month	Assumes at least one roommate or companion with whom you share expenses
Supplies	$ 1,400	$ 700 per semester	
Personal Expenses	$ 1,805	$ 200 per month	
Local Transportation	$ 315		
Total	**$ 31,418**		

*Visit our website at www.sfai.edu for current tuition charges.

How to Apply for Financial Aid

STEP 1

Complete and submit the FAFSA designating SFAI as a recipient of your needs analysis. SFAI's Title IV school code is 003948.

FAFSAs are available after January 1 of each year. Continuing financial aid recipients should complete the simplified renewal FAFSA that is mailed directly to the permanent address listed on the prior year's FAFSA. Continuing financial aid recipients may file the FAFSA if they do not receive a renewal FAFSA. The FAFSA must be submitted each academic year. California residents applying for the Cal Grant must file the FAFSA no later than March 2 to be considered for the Cal Grant program.

STEP 1a

New Cal Grant applicants must also submit a GPA Verification Form by the strictly enforced March 2 deadline to the California Student Aid Commission. The GPA computation is based on grades received prior to the fall semester of the current academic year. GPA Verification Forms may be obtained from the Financial Aid Office.

STEP 2

Approximately 30% of all aid applicants will be selected for federal verification each year. If you are selected, we will request additional information from you. Independent students will be asked to submit a copy of their federal tax return and a completed federal verification worksheet. Dependent students need to submit the same documents for their parents as well as themselves. Prompt completion of this requirement will minimize delays in providing you with financial aid.

STEP 3 (award notice)

SFAI will send a financial aid award letter and appropriate Federal Direct Loan Promissory Note(s) to applicants who meet the minimum eligibility criteria and have completed Step 1. Students not selected for federal verification will receive an official award letter and should return it within 21 days to avoid delays in processing their student aid. Students selected for federal verification will receive a preliminary award letter and a federal verification worksheet. The completed worksheet and a copy of the appropriate federal tax return(s) should be returned within 21 days. You may accept all or only part of any financial aid offered. To decline part of your aid package, draw a line through the award on the file copy of the award letter before signing and returning it to the Financial Aid Office. Declining an educational loan will not increase grant eligibility.

HELPFUL HINTS

Continuing students should contact the Financial Aid Office to obtain a FAFSA if they do not receive a renewal FAFSA. Always work from a completed tax return if possible. Estimated figures often require correction. Be sure to report your Social Security Number accurately. An incorrect Social Security Number will delay your financial aid. Call or visit the Financial Aid Office (1.800.345.7324) for assistance in completing your FAFSA.

MORE IMPORTANT POINTS

Financial aid awards are made primarily on the basis of demonstrated financial need, determined from information you report on the FAFSA. Federal regulations and SFAI policy require you to make satisfactory academic progress toward the completion of your degree.

Financial aid awards are made for one year only. Summer is considered to be part of the following academic year. If you receive additional financial aid from sources not known to SFAI, you must inform the SFAI Financial Aid Office.

Any student who is required to register with the Selective Service and fails to register will be ineligible for federal student aid.

REQUEST FOR REVIEW

Financial aid awards are usually based on family income during the calendar year prior to the academic year in which the student receives the award; prior-year income is a good predictor of current-year income, and it is verifiable. When a family's finances change so that current-year income is much higher or lower than that of the prior year, a review of the student's award is warranted. Other kinds of changes may also necessitate a review; for example, changes in family size, marital status, or school enrollment status of other family members. Applicants are required to notify the Financial Aid Office promptly in writing of any changes in family circumstances so that appropriate award adjustments may be made. Often, a review of the award and prevailing financial circumstances has a positive impact; applicants are encouraged to call the SFAI Financial Aid Office to discuss their specific situations.

For more information about SFAI's financial aid program, request a copy of the *Financial Aid Newsletter*, published in March each year, or call the SFAI Financial Aid Office at 1.800.345.7324.

Types of Aid

GRANTS AND SCHOLARSHIPS

NEED-BASED GRANTS

Level	Program	
BFA	Cal Grant **see next page*	Up to $9,708 per academic year for California residents who demonstrate sufficient financial need and satisfy prior-year minimum GPA requirement (periods of enrollment prior to the fall semester of the current academic year).
BFA	Federal Pell Grant	Up to $3,300 per academic year for U.S. citizens and permanent residents working toward their first bachelor's degree who demonstrate sufficient financial need.
BFA	Federal SEOG	Federal Supplemental Educational Opportunity Grant available to U.S. citizens and permanent residents working toward a first bachelor's degree who demonstrate sufficient financial need.
BFA, PB & MFA	SFAI Grant	San Francisco Art Institute grants available to U.S. citizens and permanent residents who demonstrate sufficient financial need.

MERIT-BASED SCHOLARSHIPS

Level	Program	
BFA	Merit	Competitive scholarship awards up to $6,500 per year, renewable for up to four years.
BFA	High School Partners	Competitive scholarship awards up to $8,000 per year, renewable for up to four years.
BFA	Community College	Up to $6,000 per year for transfer students from selected community colleges. Contact the Admissions Office for names of participating colleges.
MFA	Fellowships	Competitive scholarship awards of $6,500 per year for two years. Awarded during the graduate admissions process. No separate application required.

CONTINUED

Types of Aid CONTINUED

FEDERAL DIRECT SUBSIDIZED LOANS

Year	Maximum Amount
Freshman	$2,625
Sophomore	$3,500
Junior	$5,500
Senior	$5,500
Post-Bac	$5,500
MFA	$8,500
Current Interest Rate	8.19%
Repayment Terms:	10–30 years standard repayment plan, extended, graduated or income-contingent repayment plan

FEDERAL DIRECT UNSUBSIDIZED LOANS

Year	Maximum Amount	
Freshman	$6,625	minus Subsidized eligibility
Sophomore	$7,500	minus Subsidized eligibility
Junior	$10,500	minus Subsidized eligibility
Senior	$10,500	minus Subsidized eligibility
Post-Bac	$10,500	minus Subsidized eligibility
MFA	$18,500	minus Subsidized eligibility
Current Interest Rate	8.19%	
Repayment Terms	10–30 years standard repayment plan, extended, graduated or income-contingent repayment plan	

FEDERAL PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS)

Year		
Freshman through Post-Bac	Cost of Education	minus other aid
Current Interest Rate	8.19%, minus other aid	
Repayment Terms	10–30 years standard repayment plan, extended, graduated or income-contingent repayment plan	

* NEW CAL GRANT ENTITLEMENT PROGRAM

Beginning with the 2001–2002 academic year, graduating high school seniors and community college students who meet the necessary grade and financial requirements will be assured of grants.

Program	Entitlement	Amount of Awards
Cal Grant A Entitlement (effective 2001–02)	• Financial and basic eligibility • Minimum 3.0 GPA • Graduate from High School in 2000–01 or later	• Up to $9,708 in tuition support at private California universities
Cal Grant B Entitlement (effective 2001–02)	• Financial and basic eligibility • Minimum 2.0 GPA • Graduate from High School in 2000–01 or later	• Up to $1,551 for books and living expenses for the first year Students who are admitted to a private four-year college will receive tuition and fee awards in subsequent years in addition to $1,551.
California Community College Transfer Entitlement Awards (effective 2002–03)	• Financial and basic eligibility • Minimum 2.4 GPA California • Graduate from High School in 2000–01 or later	• Tuition support at private California universities plus $1,551 for books and living expenses for those meeting Cal Grant B financial requirements

SELF-HELP

Federal Work-Study

This program provides need-based on-campus work opportunities. Eligible students must work on campus to benefit.

State Grants outside of California

Residents of states other than California may be eligible for state grants to attend SFAI. Alaska, District of Columbia, Maine, Maryland, Pennsylvania, Rhode Island, Vermont, and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for information and application procedures.

STUDENT LOANS

Federal Loans

Federal Direct Subsidized Loans require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins six months after graduation or the end of half-time enrollment. The federal government pays the interest during the in-school period and for six months afterward. The standard repayment plan allows a maximum of ten years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.

Federal Direct Unsubsidized Loans do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of ten years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.

PARENT LOAN FOR UNDERGRADUATE STUDENTS

PLUS Loans are for parents of dependent students and do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. The federal government does not pay interest. Repayment begins sixty days after disbursement. The standard repayment plan allows a maximum of ten years to repay, and extended repayment is available through the extended or graduated repayment plans.

Application Form

Please type or print.

For additional copies of the application form see www.sanfranciscoart.edu/aa.htm

NAME
Last | First/Middle | Former/Maiden Name

MAILING ADDRESS
Street | Current Telephone
City | State/Country | Zip
Fax | Email

PERMANENT ADDRESS if different from mailing address
Street | Permanent Telephone
City | State/Country | Zip

PERSONAL
Social Security Number | Date of Birth (month/day/year) | Gender ❍ *Female* ❍ *Male*

OPTIONAL
Note: Information on ethnic origin is collected for compliance with federal regulations
❍ *White, Non-Hispanic 01* ❍ *Black, Non-Hispanic 02* ❍ *Hispanic 03* ❍ *Asian, Pacific Islander 04* ❍ *American Indian/Alaskan 05*

APPLYING FOR
❍ *Fall* *Year* _____ ❍ *Spring* *Year* _____ ❍ *Summer (Summer MFA only)* *Year* _____

INTENDED STUDY
Intended Curriculum (check one only)
❍ ***Bachelor of Fine Arts***
❍ ***Master of Fine Arts*** *(applicants will also be considered for the PB program)*
❍ ***Post-Baccalaureate***

Primary Discipline (BFA: check one only; MFA & PB may apply in more than one discipline)
❍ *Digital Media (BFA only)* ❍ *Painting*
❍ *Filmmaking* ❍ *Photography*
❍ *Interdisciplinary (BFA only)* ❍ *Printmaking*
❍ *New Genres* ❍ *Sculpture*

BFA PORTFOLIO
❍ *Is enclosed*
❍ *Will follow application under separate cover*
❍ *Has been approved by an admissions counselor (BFA only)*

Portfolio Reviewed by (Admissions Counselor) _____

STUDY INFORMATION
I am currently enrolled at a
❍ *Private high school (F)* ❍ *Public high school (F)* ❍ *Private college or university (T)*
❍ *Public college or university (T)* ❍ *Junior or community college (T)*

I am currently **NOT** enrolled in school. I was most recently enrolled at a
❍ *Private high school (S)* ❍ *Public high school (S)* ❍ *Private college or university (H)*
❍ *Public college or university (H)* ❍ *Junior or community college (H)*

PAST SFAI EXPERIENCE
Have you attended SFAI before? If yes, in what capacity?
❍ *Degree* ❍ *Nondegree* ❍ *Extension* ❍ *Young Artist* ❍ *Mobility*
When? *From: Sem/Yr*_____ *To: Sem/Yr*_____

U.S. RESIDENCY STATUS
❍ *Citizen* ❍ *Resident alien* *Alien registration number* _____ ❍ *International applicant*

INTERNATIONAL APPLICANTS ONLY
Do you require a F-1 Student Visa ❍ *Yes* ❍ *No* | Country of Citizenship | Current Visa Type (if applicable)
Country of Birth | Primary Language | Secondary Language

FINANCIAL AID
Do you intend to apply for financial aid?
❍ *No* ❍ *Yes* **(U.S. CITIZENS ONLY)**

SURVEY
What was the major influence in your decision to apply to SFAI?
❍ *SFAI representative* ❍ *Portfolio Day* ❍ *College guide* ❍ *Friend or family member* ❍ *Advertisement* ❍ *Website* ❍ *Campus visit*
❍ *Faculty member* _____ *School* _____ *City* _____
❍ *Other*_____

EDUCATION
Please request that an official transcript from each school below be sent to the Office of Admissions.
Only list **colleges or universities** attended for **college credit** (list most recently attended first).

High School Graduated From/Last Attended	City/State	Month & Year of Graduation	GED Test Date
College/University	City/State	Months & Years Attended	Degree Received
College/University	City/State	Months & Years Attended	Degree Received
College/University	City/State	Months & Years Attended	Degree Received
College/University	City/State	Months & Years Attended	Degree Received
College/University	City/State	Months & Years Attended	Degree Received

CONTINUED

REFERENCE

SFAI requires applicants to submit a letter of recommendation. Please use the form on the following page. (You may photocopy the form.)

Name of Recommender

Position

Employer Name | Employer Address

City | State/Country | Zip

PARENT/GUARDIAN

Name | Relationship ❍ *Mother* ❍ *Father* ❍ *Guardian* | Occupation

Street | Telephone

City | State/Country | Zip

Name | Relationship ❍ *Mother* ❍ *Father* ❍ *Guardian* | Occupation

Street | Telephone

City | State/Country | Zip

CERTIFICATION

Important – All Applicants

I certify that to the best of my knowledge that all of the information contained in this document is true and current. I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature _____ Date _____

ADDITIONAL APPLICATION REQUIREMENTS

APPLICATION FEE

Important—All Applicants

Payment of nonrefundable $50 fee (BFA) or $65 fee (MFA/PB) must accompany this application; it does not apply toward tuition.
The $65 MFA/PB fee includes the cost of slide, film, and video portfolio return.

STATEMENT OF PURPOSE (BFA)

A statement of purpose should accompany this application. This statement is an important part of the admissions review process. Please write a brief essay on a separate sheet describing yourself, your ideas, your artwork, and your reasons for applying to the San Francisco Art Institute. Include any relevant work or travel experience. (Write your name at the top of each page.)

STATEMENT OF PURPOSE (MFA/PB)

A written statement of purpose must accompany the application and should address the work the committee is viewing. Please keep this statement brief (two to three paragraphs) and directly related to your work.

CHECKLIST

BFA Application Checklist

Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office:

- ❍ *Signed application form*
- ❍ *Personal statement*
- ❍ *Application fee of $50*
- ❍ *High school transcript with graduation date*
- ❍ *SAT or ACT test scores*
- ❍ *Official college transcripts from all previous colleges and universities attended*
- ❍ *Transfer applicants: Please attach a list of courses currently in progress*
- ❍ *GED Score (if taken)*
- ❍ *Letter of recommendation*
- ❍ *Portfolio (see side one of this form)*

MFA/PB Application Checklist

Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office:

- ❍ *Signed application form*
- ❍ *Personal statement*
- ❍ *Application fee of $65*
- ❍ *Official college transcripts from all previous colleges and universities attended, with proof of graduation*
- ❍ *Portfolio inventory (two copies)*
- ❍ *Letter of recommendation*

My Portfolio

- ❍ *Is enclosed*
- ❍ *Will follow application under separate cover*

Foreign Students Application Checklist

Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office:

- ❍ *Signed application form*
- ❍ *Personal statement*
- ❍ *Application fee of $50 (BFA) or $65 (MFA/PB) (U.S. Currency only)*
- ❍ *Secondary leaving certificate or matriculation examination with certified English translation*
- ❍ *Official transcripts with certified English translation; Transfer applicants: Please attach a list of courses currently in progress*
- ❍ *TOEFL (see page 55 for minimum scores)*
- ❍ *Portfolio*
- ❍ *Letter of recommendation*

MAILING INFORMATION

MAIL MATERIALS TO: SAN FRANCISCO ART INSTITUTE, ADMISSIONS OFFICE, 800 CHESTNUT STREET, SAN FRANCISCO CA, 94133

FOR OFFICIAL USE ONLY CHECK/CASH DATE RECEIVED

Letter of Recommendation Form

TO BE COMPLETED BY APPLICANT

Name of Applicant: Last First Middle

Social Security Number

Recommendation for admission to the following program:
❍ *Bachelor of Fine Arts* ❍ *Post-Baccalaureate* ❍ *Master of Fine Arts*

Name of Recommender

Position

Address Telephone Number

City State/Country Zip

In accordance with provisions of the Federal Education and Privacy Act of 1974, enrolled students have the right to see their letters of recommendation unless they explicitly waive the right.
❍ *I waive my right of access to this recommendation* ❍ *I do not waive my right of access to this recommendation*

Applicant's Signature _____ Date _____

FOR THE RECOMMENDER

Your candid assessment of the applicant named above will greatly assist our admissions process. Your report will be used solely for the purpose of determining whether the candidate should be admitted to the San Francisco Art Institute and, if funds are requested and available, should be offered financial assistance.

The San Francisco Art Institute admissions procedure recommends that applicants submit their recommender's letter along with the application. The advantage of this system is that the student knows the application is complete when submitted. After completing this form, please place it in an envelope and sign it across the seal. Then return it to the applicant, who will forward it to the school, unopened, with the application materials. **Note:** If you prefer to mail your evaluation directly to us, feel free to do so. However, please notify the applicant of your decision and respond promptly to avoid delays in the processing of the application. Thank you for your cooperation.

How long and in what capacity have you known the applicant?

We would appreciate a statement from you concerning the applicant's artistic skills, conceptual understanding, commitment to art, ability to learn, motivation, and academic background. Please include in the statement an assessment of strengths and weaknesses, and feel free to use the reverse side of this sheet or a separate sheet. If you prefer, you may type the entire statement on your own stationery.

Recommender's Signature _____ Date _____

NOTE TO COLLEGE PLACEMENT OFFICES

If your office maintains a confidential file for students and alumni, it is acceptable to forward such files directly to our office. Please attach this form to the file.

QUESTIONS?

Call with questions: 415.749.4500 or 800.345.7324

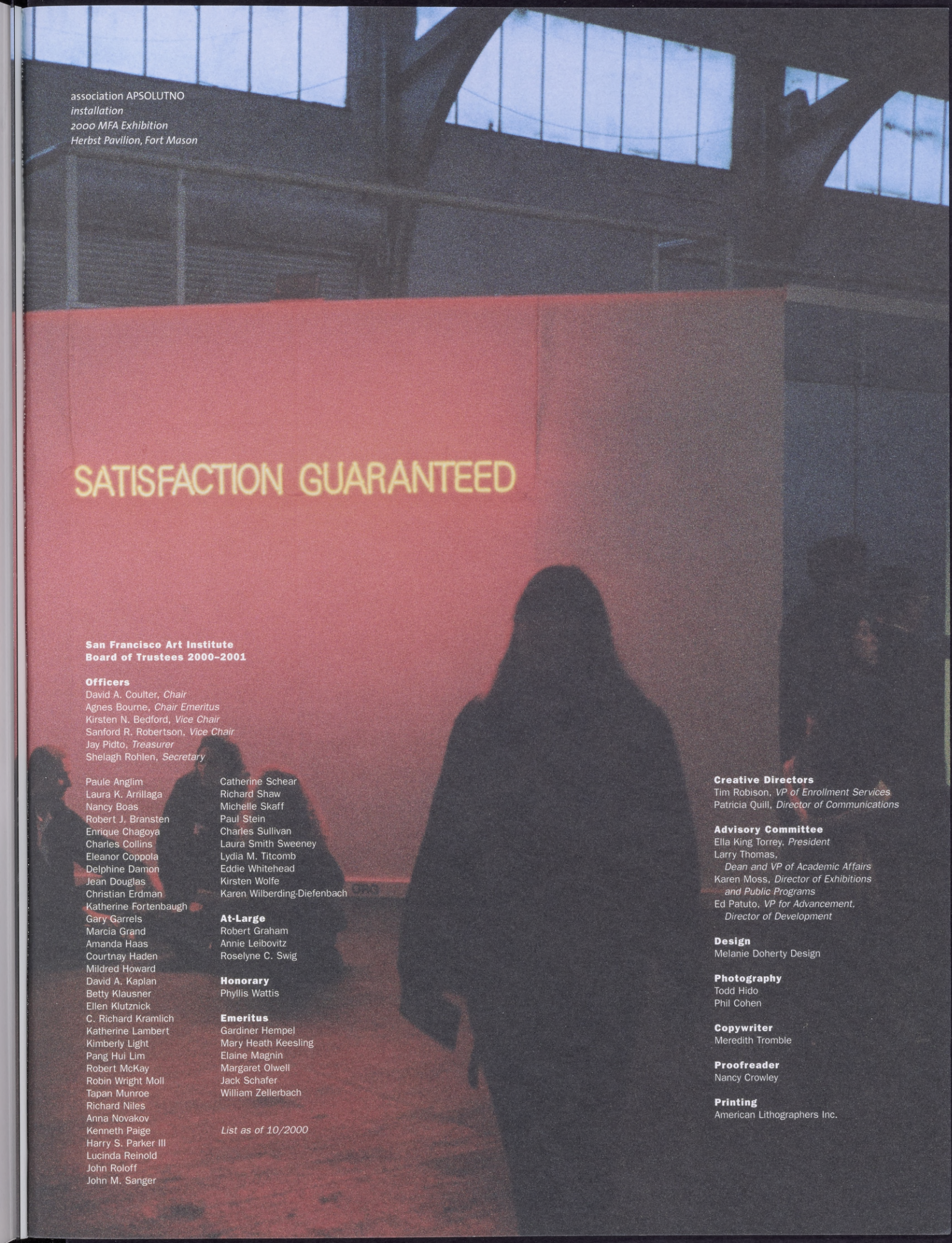
MAILING INFORMATION

RETURN TO: SAN FRANCISCO ART INSTITUTE, ADMISSIONS OFFICE, 800 CHESTNUT STREET, SAN FRANCISCO CA, 94133

For additional letters of recommendation, please photocopy this form

CONTINUED

USE THIS SPACE
IF NEEDED FOR LETTER
OF RECOMMENDATION



association APSOLUTNO
installation
2000 MFA Exhibition
Herbst Pavilion, Fort Mason

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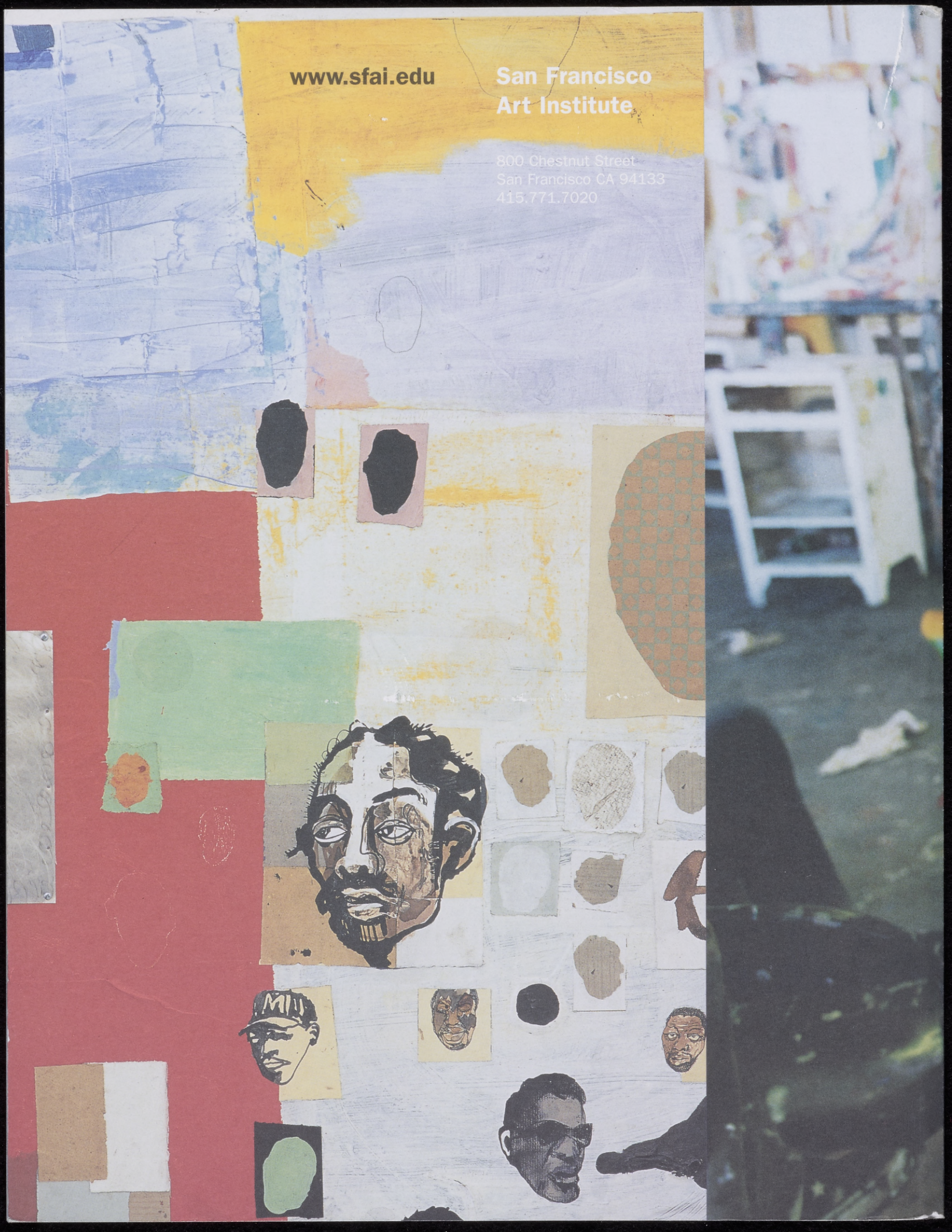

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San Francisco
Art Institute

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